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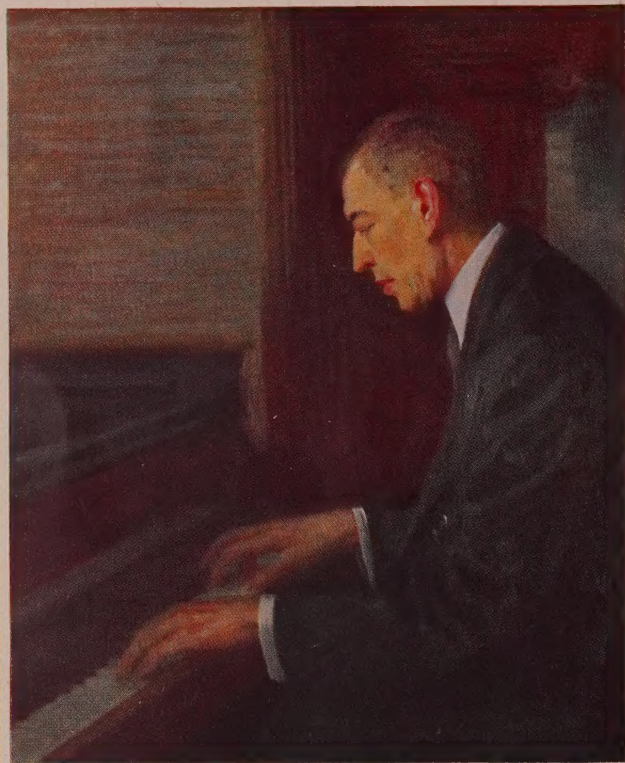
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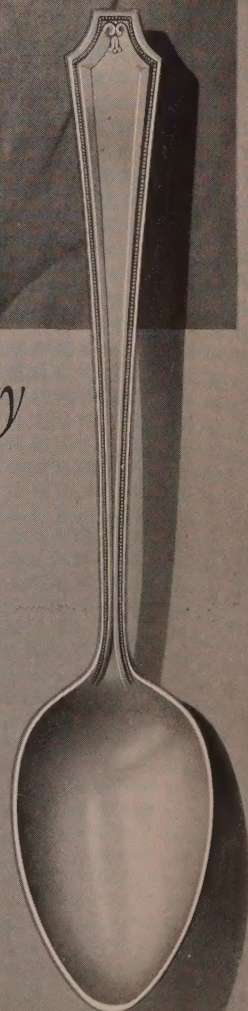
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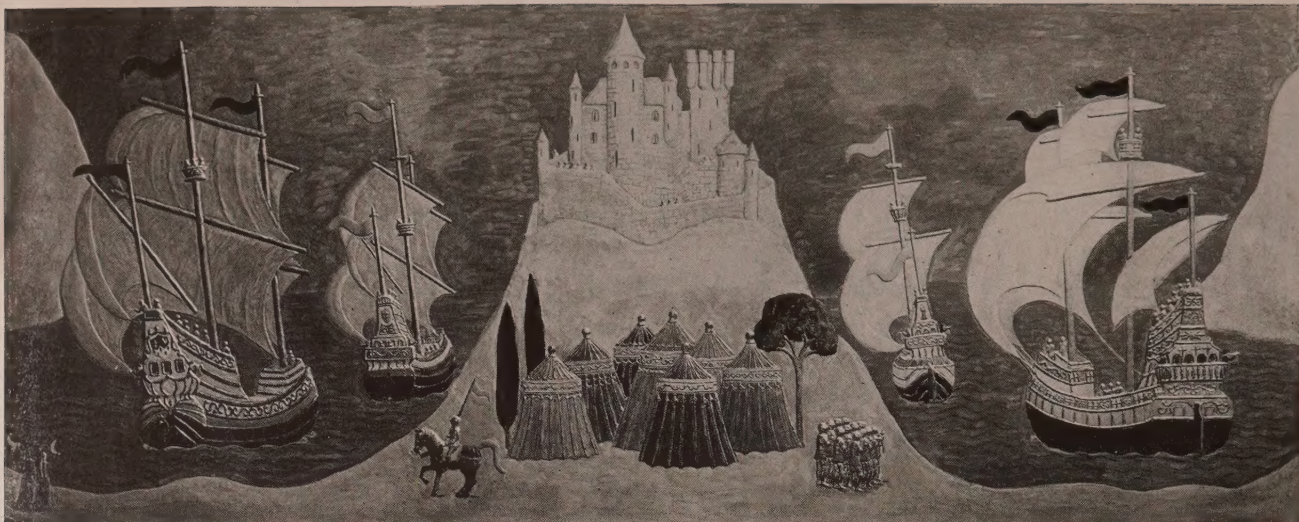
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*The Cover "Portrait of a Lady" is by Ozias Humphrey  
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PUBLISHED MONTHLY BY

THE INTERNATIONAL STUDIO, INC.

119 West 40th Street, New York, N. Y.

W. B. M'CORMICK, *President*; FRANKLIN COE, *Treasurer*; M. L. GRAHAM, *Secretary*; address 119 West 40th Street, New York. Telephone: Pennsylvania 2000.

*Advertising Offices:* New York: 119 West 40th Street. Great Britain: 11 Haymarket, S. W., London. France: 11 bis Rue D'Aguesseau; Italy: Via Bossi 10, Milan. Switzerland, Germany and Holland: 15 Rue Vernet, Paris.

This issue is Number 345, Volume LXXXIII. The subscription price \$6.00 a year; single copy 75 cents. Canadian postage and to all other countries \$1.00 per year additional.

TO CONTRIBUTORS: Articles are solicited by the editor on subjects that are interesting and significant in all branches of the fine and applied arts. No responsibility is assumed for the safe custody or return of manuscripts, but due care will be exercised.





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# ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

THE importance of stained glass as a decorative art cannot be over estimated, and its place in modern architectural conception reflects its pre-eminence in past centuries. Not only churches, but private homes are embellished by examples of this ancient craft, and nothing in the realm of artistic achievement supplants or replaces it. The earliest stained glass windows with pictorial subjects of which we have record were those placed in the cathedral of Rheims by the bishop Adalbéron, between the years 969 and 988, and it is probable that the invention of pictorial stained glass was not much earlier than this date.

Glass painting in Flanders and Northern Europe in the fifteenth and sixteenth centuries held a high place among the arts, and many of the famous painters and engravers either painted glass panels or made cartoons for the glass painter. The magnificence of the painted window in mediæval castles and houses is so frequently alluded to in early histories of England that one realizes they must have been of great pride to the owners. In the fifteenth and sixteenth centuries, practically every castle or house of importance had the family heraldry displayed in the windows, and so popular was it as decoration that any slight variation in the heraldry was an excuse for another shield, and a visit from a member of the royal family justified the royal arms being displayed in one of the windows out of compliment to the sovereign.

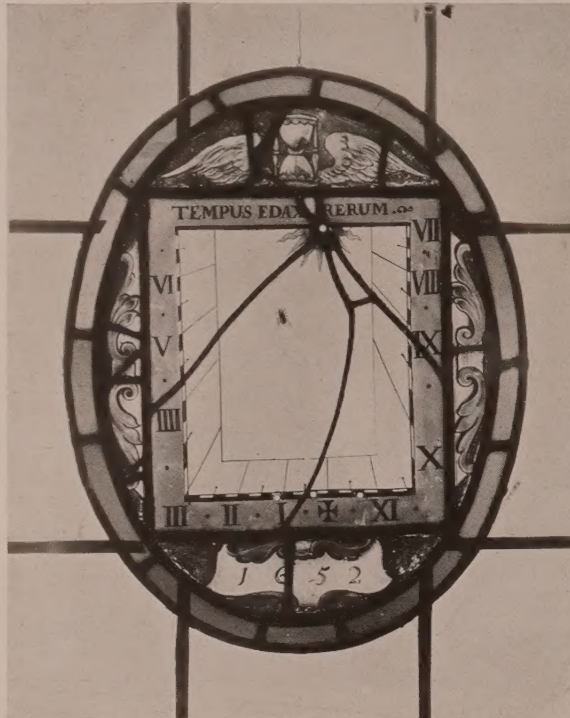
Illustrated here is an oval medallion of stained glass painted to serve as a sundial, dated 1652, and is from the Roy Grosvenor Thomas collection, which includes

many rare and beautiful pieces of antique stained glass. This medallion was acquired by Mr. Thomas from an English collection which was made about a hundred years ago, and is attributed to John Oliver, a glass painter of the seventeenth century, who was born in London in 1616, and was a grandnephew and pupil of Peter Oliver, the portrait painter. Among his notable work was the heraldry of the Percy family for Petworth House, a window for Lambeth Church, and the window, "Saint Peter Delivered from Prison" for Christ Church, Oxford, which he did in 1700 at the age of eighty-four, just a year before he died. The jest of painting a fly on glass was greatly favored at this period, and another example of fly painting on an English sundial is reproduced in Maurice Drake's "History of English Glass Painting"; it is now in the Radford collec-

tion, and is also attributed to John Oliver. These painted glass sundials are hung in windows facing South, and the shadow indicating the time of day is cast by a metal "gnomon," which is attached to the back of the panel.

THE Munich Museum for Antike Klein-kunst has what is considered by many experts to be the most interesting and valuable collection of small Greek antiquities in the world. And there is in Munich a little group of artist-craftsmen making replicas of these ancient

treasures. They work with inherent understanding and endless patience, using a painstaking hand process which has been brought to perfection. American enterprise has made possible this laborious and costly con-



Courtesy of Roy Grosvenor Thomas  
OVAL MEDALLION OF STAINED GLASS, 1652



Courtesy of Osterkamp-Mead & Co.  
REPLICA OF A GREEK SILVER BOWL, 4 B.C.



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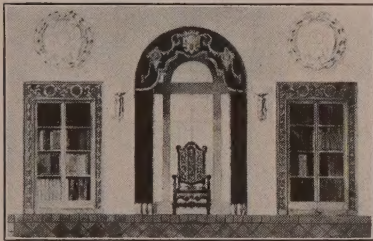
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*Courtesy of Fred J. Peters*

A FINE OLD ANGLO-AMERICAN LOWESTOFT MUG



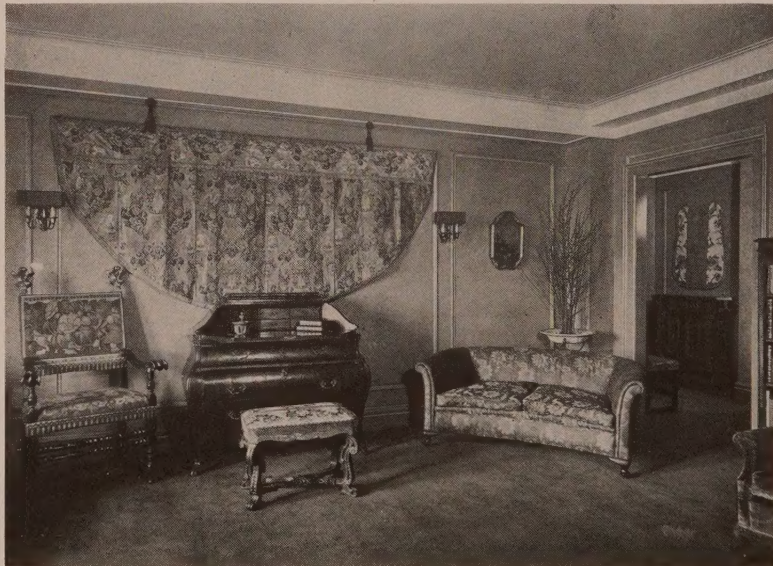
*Courtesy of Count C. R. Morner*

A GROUP OF RARE CONTINENTAL ANTIQUES

tribution to art, therefore it is quite as it should be that these perfect replicas are offered for sale in New York at surprisingly reasonable prices, by Osterkamp-Mead & Co. Just now they are displaying very recent importations, and among them is the replica of the Greek silver bowl illustrated here. The original is in the Museum of Antike Kleinkunst, and was found in Italy, in an old metal dealer's shop. It was probably put there to be sold for junk silver, but the Museum authorities who found it declared it to be an exceedingly rare and beautiful product of the fourth century B.C. It measures five inches high, by two and a half in diameter, and the scene depicted on the outside is the "Sack of Troy," with the accompanying immolation of the Trojans. It may be had in solid silver, as the original, in silver-plated bronze, or in bronze. An enthusiastic modern suggests that twelve of them would make a sumptuous set of finger bowls. Perhaps many of us would not care to use a work of art such as this for a purely utilitarian purpose—but why not? Haven't we harnessed the lightning, and ridden the clouds?

NOWADAYS no collection of Colonial antiques is complete without its bit of Lowestoft, and the search for rare pieces of this lovely old china has become a matter of keen competition. The Lowestoft factory was established in 1750, and continued manu-

facturing until 1802. The output was never large, and at first varied greatly in quality and design, much of it showing Chinese influence, and indeed, a great deal of the porcelain known as Lowestoft was really made in China for English consumption. The small amount that was made in England is very scarce, and highly prized. During the



*Courtesy of the New York Galleries*

MODEL LIVING-ROOM FOR A NEW YORK APARTMENT

latter part of the Lowestoft period young America was growing rich, and began to acquire her share of art and beauty. It became quite the fad for American families of wealth to order their china from England, having it made from special designs, and bearing the family crest.

The illustration pictures an Anglo-American Lowestoft mug, decorated at lip and base with blue and gold borders in oak-leaf and geometric design. On the side opposite the quaint interlaced handle, is an oval me-



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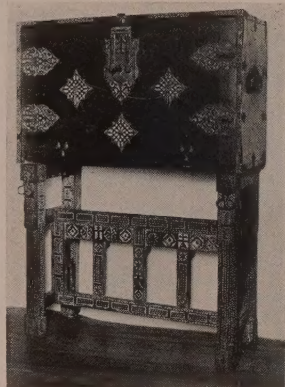


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dallion edged in blue and gold to match the lip design. It frames a charming picture of the Chew mansion at Germantown, Pennsylvania, done in soft tones of sepia, and finely drawn. The mug is five inches high, and its delicate and detailed beauty gives it a place of distinction in the very exceptional collection of Lowestoft displayed by Fred J. Peters.

ON the preceding page is an interesting group of antiques, assembled and displayed by Count C. R. Morner, B.A., who has recently entered the field in New York as a decorator and collector. His fitness for such work is emphasized by family history, and by personal connections of long standing. Before coming to America, Count Morner served as art director at notable Expositions in Sweden and France, and also gave his time and talent to stage and screen, always aided in his work by inherited and inherent knowledge of true beauty. His achievement as art director of the Exposition of Mediæval Church Art at the University of Upsala, 1918, was especially and highly commended by European critics.

To go back a bit, the Morner family has for centuries been prominent among the nobility of Europe, and attained enviable position at the court of Charles the Great. Leaving France shortly afterward, they were for several centuries established in Cologne, from there went to Sweden, and since the seventeenth century have claimed that country as their own, holding vast estates, and achieving great distinction in science and art. The portrait illustrated is of the Duchesse de la Tours, by Nicholas de Largillière, and is considered an excellent example of his work. It was presented to a Swedish Ambassador in Paris in 1719, and ever since then has adorned the Ambassador's ancestral home in Sweden until it was sold this year. The charming old

marble mantel was made in Italy in the late eighteenth century for a French castle, and atop its creamy shelf is a fanciful bronze clock by Jaques Panier. The gay little porcelain figures represent the limited and exquisite output of the Niederweiler factory. Flanking the mantel is a pair of old marble pedestals, supporting bronze urns, dark green in color, and partly gilded.

They are French, of excellent design and workmanship, and were brought to Sweden about 1815.

THE sophisticated present-day decorator is combating crudity in all its forms, and is teaching to the open-minded the underlying principles of the general fitness of things. We portray the very charming living-room of a New York apartment, done by the New York Galleries, showing the successful use of Italian furniture in an interior of moderate size. The walls are deep biscuit color, glazed, and the rug is *tete de negré*, but the antique cope is really the keynote which determines the color scheme. It has a salmon-pink ground, brocaded in gold, ivory and deep rose. The armchair is seventeenth century Italian, covered with old tapestry in which soft green predominates, with patterns in orange and Italian red. The desk is Italian walnut veneer of the early eighteenth century.



Courtesy of the Colony Shops  
A GROUP OF RARE AMERICAN ANTIQUES

beautiful. Pictured here is a very fine specimen of a Philadelphia low-boy, dated 1750, now displayed by Messrs. Ginsburg & Levy of the Colony Shops. It is made of American walnut, softened by age, and its original brasses shine with the dull glow of long ago. The legs are shell carved at the knees, and have ball and claw feet. Topping its polished shelf is a rare pair of Society of Cincinnati candlesticks, made in France, and, mounted on marble bases, the American eagle spreads bronze wings. Hanging above is a 1740 mahogany and gilt mirror.









DAEDALUS AND ICARUS

*Courtesy Duveen Brothers*

ANTHONY VAN DYCK

THESE TWO PERSONAGES FROM GREEK MYTHOLOGY, SO RUNS THE LEGEND, WISHED TO FLEE FROM CRETE. DAEDALUS MADE WINGS FOR HIMSELF AND ICARUS, FASTENING THEM ON WITH WAX. THE ELDER MAN MADE THE FLIGHT BUT ICARUS FLEW TOO NEAR THE SUN, THE WAX MELTED, AND HE DROPPED INTO THE SEA AND WAS DROWNED



# INTERNATIONAL STUDIO



JANUARY, 1926

## CONTEMPORARY WATER COLOR PAINTERS

BY MARGARET BREUNING

THE GAY AND VIVACIOUS QUALITY OF THEIR WORK REFLECTS OUR SWIFT  
INTENSITY OF LIVING AND OUR PRESENT-DAY ATTITUDE TOWARD LIFE

**W**ATER color painting, long delegated to an inferior position by its haughty sister arts, appears to be no longer the humble stepchild, at all, but to be coming to its own kingdom, and a goodly realm at that. This hopeful forecast is not due to the fact that there are so many practitioners of water color today. Rather, it is a new attitude toward the medium sustained by a successful technique that induces optimistic augury. Both the possibilities and the limitations of water color as a medium seem to be more clearly appreciated and more seriously considered by American artists.

That a man should grind his colors with water rather than oil would not appear to be such a division of artistic principles that one must find all the goats on one side of the fence and all the sheep on the other. But curiously enough the very swiftness and spontaneity of the medium have created the impression that it was an easy feat to toss off a water color, while the labor and time expended on an oil painting rendered it a great achievement. As a matter of fact, the fine water color—of course, they do not happen on many sheets of paper taken from the artist's portfolio—requires a decided



OLD HOUSES

*Courtesy of the Art Alliance*

HARRY HERING

tincture of genius for its swift and concentrated creation. A man can about as easily add the impossible cubit to his stature, as make any improvement or alteration to his finished water color, so that he must have technical sureness and authority as well as inspiration in his work.

Quite recently an exhibition of water colors was held by the Art Alliance at the Art Center in New York which illustrated present-day tendencies of this work so well that it may be taken as a concrete example to pin to for a text. It is not that this collection of pictures, representing nearly forty artists, forms in

any sense a "school," or that it indicates that even more nebulous artistic conformation known as a "movement." On the contrary, the individuals composing this list have widely separated points of view and technique, but they do appear to have in common an élan and freedom that gave the showing a refreshing character quite its own. This impression was due, perhaps, in part to the fact that most of the artists were either young in years or in their use of the medium, so that there was the animation in their work that new adventures, esthetic or otherwise, arouse. Even such veteran exhibit-





SOMEWHERE ON RUSSIAN HILL

*Courtesy of the Babcock Gallery*

STAN WOOD

ors as Mahonri Young, Charles Demuth and Charles Sheeler, are really not exceptions at all, for they have not lost their air of regarding art as not only an adventure, but the best of them all.

Very many of these artists composing this group have had to do their painting on the side, as it were, for the

serious business of earning a living requires their attention during the usual eight-hour day, so if one finds gaiety and vivaciousness in the work, it results not from any care-free insouciance, but rather from a deep absorption in the joy of creative expression. Reading the list at random, one sees, for instance, a commercial



lithographer, the publisher of a weekly periodical, two teachers, and any number of so-called "commercial artists." If there is anything in common, it is a viewpoint rather than similarities of individual technique. There are, to be sure, in common, the use of clear washes in building up form rather than dependence on

subject, and increased force and directness in the work.

As to subject matter, it is interesting to see how material has been discovered everywhere by the artist, appropriated by him to his own needs, and given back to us in terms of his esthetic emotion. It surely marks the division between the modern water color and the old



STREET TO THE SEA, ROCKPORT

Courtesy of Frank K. M. Rehn

MAHONRI YOUNG

line; the elimination of non-essentials in concentration on the end in view; a making of blank white spaces of uncovered paper count as heavily as the painted spaces count; and a fine disregard for naturalistic appearances of nature.

But more important is the attitude that underlies this handling, for it is the expression of individual conviction that both technique and composition, and any scheme of coloration, must depend on the particular subject and on the personal conception of its pictorial character. Everything must contribute to this end. There is, consequently, greater sensitiveness to the

one, this choice of subject, or rather this power to take almost any subject and find in it a stimulus to creative expression.

Charles Burchfield, for instance, shows us a "Lonely House," that has no ingratiating touch of the picturesque or romantic, but what power of suggestion he has infused into its starkness and drab isolation. Edward Hopper takes a house with a mansard roof, perched up on a steep hill, or a dull street with a clothes-line full of Monday's garments sadly flapping, and suddenly there is a splendor of color and radiance as if the New Jerusalem were let down on our astonished vision.



People who are accustomed to thinking of water colors merely in terms of delicacy and prettiness, may be astonished by the realistic vigor of such work, but they will find it difficult to escape the charm of the intimate personal reaction that it conveys with intensity.

A California artist, Stan Wood, who exhibits here, shows us glimpses of California that the tourist misses—a Chinese laundry, a bit of Russian Hill, a back-yard with crowding porches and clothes-lines making geometric patterns—but it is through the artist's sensitive appreciation of line and color, his way of breaking up the planes of light, and his feeling for the relations of mass in the jostling houses, that we get these glimpses. Or Thomas Donnelly paints old Chelsea streets and the red bricks and red towers so that all the realism of the statement is woven into a beauty of design and infused with an atmosphere of forgotten splendors.

A landscape by Harry Hering comes to mind: some houses on the outskirts of the city—shabby, insignificant buildings, huddled together in a rather awkward apologetic fashion, but they are so imbued with a sense of human habitation and life that they are lifted from their humility and drabness to a plane of universal experience and emotion. So with Frank London's "East 52nd Street," or Mary Tannahill's "Stonington," or Albert Heckman's "White Houses," the power of the artist to seize the means to express his conception and his intelligent realization of the arrangement and color needed to convey his reaction are the keynote to the impression they create on the beholder.

Another element is added in the work of George O. Hart, for in it there is a delicious sense of humor that is most disarming. You may even overlook the subtlety and sophistication of his composition, and the allurements of his color—even the marvel of his ambers that glow with a sort of hidden fire and melt imperceptibly into velvety browns, for the wit of his notation of facts

is so irresistible that you are apt to take the ease of his creative expression for granted. It may be that only after you have looked awhile at the fluent color of his rhythmic patterns that you realize how cunning is their weaving.

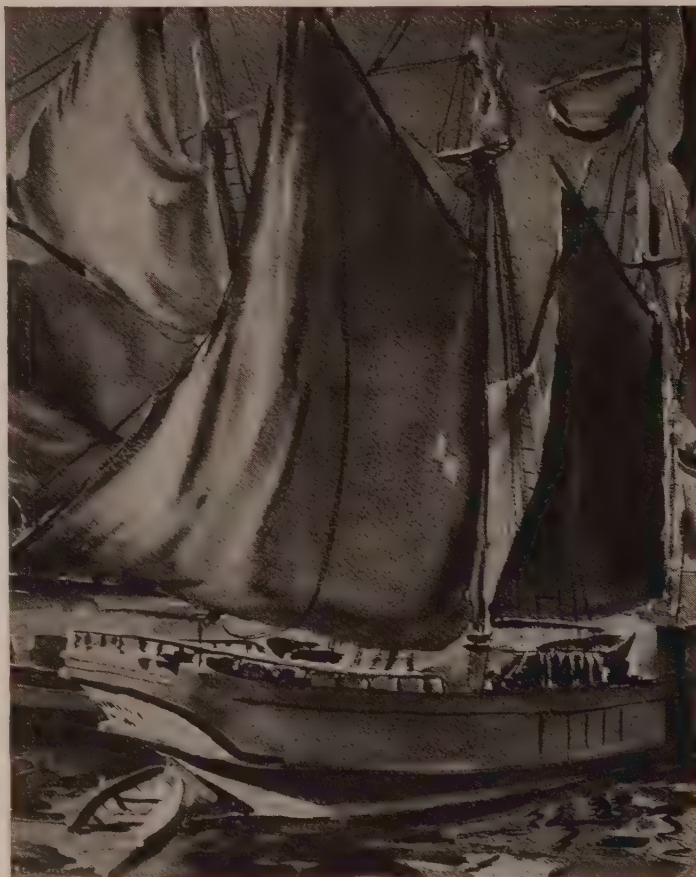
In all these landscapes—or in others of quite different subject matter, such as Emerton Heitland's San Domingo scenes, or Robert Hallowell's luminous "St. Tropea," Ethel Barton's "Vermont Hills," or the serenity and distinction of a group of landscapes by Lars Hof-

trup—the approach impresses one as similar. That is, there appears to be an attempt to create design by the statement of a few determining facts that shall reveal the essentials of a scene, that permanent quality in the relation of man to nature or to life itself, that does not change however much its outward manifestations may vary.

Moreover, because water color permits of such swift spontaneous work, it may be hardly more than a sketch of a passing mood of nature, so slight, so tremulous that only the highly sensitized vision will perceive its exquisite charm, as only intelligent, ordered control will give any measure of its significance.

This intimate, personal quality of the medium endows it with its lyrical character, its power of expressing one intense emotional reaction to esthetic stimulus through individual perception of adequate composition, color and approach.

There are, of course, in this group, water colors whose subject matter represented more familiar material for this medium. Sandor Barnath presents highly decorative pictures of flowers, tree forms, and landscape. This artist paints rain that blots out all the world with its gray curtain. You feel the movement of these beating drops that fall so fast their slanting lines are like steel wires. You are enveloped in this sombre grayness that is an elemental mood of nature. Or he paints a tree that, making a beautiful intricate pattern of its twisted roots



FISHING BOAT

Courtesy of the Montross Gallery

ROBERT HALLOWELL





THE FALSE FRONT

*Courtesy of the Metropolitan Museum*

CHARLES BURCHFIELD



THE STREAM—SANTO DOMINGO

*Courtesy of Frank K. M. Rebn*

W. EMERTON HEITLAND



and contorted branches, reveals something of the essence of all trees in its growth.

Bradley Tomlin paints tulips in a loosely woven pattern with vigorous line, yet you see the exact character of the tilt of the proud head on the thick, lush stem, the crisp satin of the petal, the little intimate personal secret of the flowering and leafing that makes it tulip and not rose, that from some compulsion of inner growth gives it this silvery sheath of crisp leafage, this richness of purple turning to red as the light pierces its flaming cup. And then there is Isabel Whitney who paints flowers after her own manner. Sheafs of gay tumbling garden flowers with accents of color so nicely distributed that it is like mosaic work, yet she paints each blossom with meticulous care, as if it were a portrait.

But whether these artists paint flowers or mountains, city streets or native washerwomen of the tropics, one feels their particular speech is a sort of instinctive idiom that they use to convey their vision of the world, that it is imposed upon them from within, rather than acquired as a graceful gesture. There may be an occasional lapse of inspiration in their work, or a weakness of technique, but there are no rhetorical flourishes anywhere. There is, on the contrary, an astounding candor, a sincerity that admits of no compromise.

When one thinks of the old water colors, such a showing as this is significant of the change of attitude toward their possibilities. Such a superb bit of technique as the "Girl's Head," by Alex Luders, direct, vital, poignant in its intensity, would have been undreamed-of when water colors were really wash drawings, concerned mostly with architectural subjects. Or again, when the English water colors that patterned themselves on oil paintings in the eighties come to mind, one realizes the lim-

itations of the medium ever so much more clearly.

Water color painting, as one sees it practiced in the works of these artists, seems particularly suited to the American temperament. Its swiftness and spontaneity reflect our swift intensity of living. Its gayety and

vivacious qualities also reflect much of our present-day attitude toward life. Its vigor and directness seem to echo the strenuousness and straight-forwardness of unconventional fashions of living and thinking, as its marked quality of individuality is sympathetic to our independence of personal conduct that balks at the pattern of tradition and precedent.

There is, too, in the sparkling clarity of this medium, the means suited to convey the marvelous atmospheric

effects of our clear air, our brilliant sunlight, our strong, sharp outlines of landscape—all so astonishing to the foreigner accustomed to the grayer skies, and the hazier atmosphere of European countries where a veil, impalpable and tenuous, softens contours and dulls colors.

Further, in this work there is evident to the most casual observer a remarkable ability to derive nourishment from contemporary life. These artists may go afield in search of pictorial material, but they are as apt to find it at hand in the routine of their daily lives out of which they pluck their subjects with all the force of their ruling passion. And this not common ability to see beauty near at hand in familiar or humble guises is not the smaller or less important part of the ripening genius of the younger artists who are working in this medium.

Back-yards and January thaws, village streets or Chinese laundries—it seems to matter little what material is chosen, if in the solvent of his imagination the artist may re-create it anew in intrinsic beauty of design, tinged with the richness of intimate interpretation.



THE DAY'S END—ST. TROPEZ

Courtesy of the Art Alliance

ROBERT HALLOWELL



FLOWERS

Courtesy of the Brooklyn Museum

ISABEL WHITNEY



# EDWARD McCARTAN, SCULPTOR

BY AUGUSTA OWEN PATTERSON

AN AMERICAN ARTIST WITH DEFINITE CONVICTIONS REGARDING  
THE GREAT IMPORTANCE OF SCULPTURE AS A DECORATIVE UNIT

WHEN a group of Edward McCartan's finest bronzes was shown at the Wildenstein Gallery, against a sensitively aristocratic eighteenth century French background, it was possible to comprehend the artist's complete realization of this special mood in sculpture. Superficially this alliance was made through a certain delicate flourish, through skilled craftsmanship, through the exquisite finish of the bronzes. Yet it is founded on something deeper, more fundamental, than that. In the first place, Mr. McCartan's response to these influences is based on his interest in garden sculpture. He feels, to get at the very root of the matter, that sculpture in the garden should be, primarily, a decoration, that it should be so a part of the general decorative plan of the garden that one who is not in the mood for special admiration of a piece of art should be able to pass it by without stopping, enjoying it merely as part of a perfect theme. If it thrusts itself upon you, it defeats its very purpose, which is to be a decoration. It must not, in other words, be too demanding. On the other hand the sculpture should be of a merit that will reward the closest inspection. It is this, exactly, that one feels in Versailles, that the whole garden is a charming place to be in, that the trees, the fountains, the vases make a delightful ensemble. One is not conscious of any one feature, or of the duty of examining any special detail.

One finds, in these finest gardens of France, that everything is designed primarily to look well out of doors. The question of scale is acknowledged as most important and has been seriously considered. Also the very finish of the details seems to ally each vase or sculptured ornament with the foliage. Where a Rodin, which is big and rugged and out of garden scale, seems clumsy and lumpish, a piece which has been primarily designed for such uses in the French or Italian manner

is perfectly at home. The Rodin, one feels instinctively, does not fit because it is too much of a solid mass. On reflection, there is nothing in the garden itself which has this same solidity. Even in the trees which provide most solid masses, there are openings, through which one sees leaves and branches and lights and shade. It is essential for the sculptor, then, to study the holes in his designs,

to see to it that they, too, are vital forms. One recognizes that Edward McCartan has designed around these open spaces with meticulous care, that the fine, sensitive edges of his patterns enclose shapes which are as precious as anything in his work. This is because he begins with his design and ends with his subject. When he receives, for instance, an order for a garden figure, he does not say to himself: I shall now make a Diana or a nymph or any one or another of the famous Bullfinch ladies. Rather, he first consults his garden, studies it for its shape, for its character, for its area. He absorbs the design of it into himself. Then he goes at the job of working out something that will fit it.

It is somewhat surprising to find a sculptor who gives an excuse or, more properly, a reason for the use of old Italian, French or English pieces in

American gardens. Mr. McCartan is brave enough to sympathize with those who feel the suitability of old things. Which, of course, is not at all good business for a modern sculptor. He recognizes the fact that much of what he calls second-hand old junk, while it is, in itself, very bad, yet fits the place very well. He admits that it has something which better modeled pieces do not have—a certain ornamental quality which the artists went directly after, and which, in the garden, is more important than mere surface modeling. His regret is that owners of fine estates have not more ambition in the way of getting better sculpture that will fit equally well and yet be more worthy of a permanent place.



"THE DANCER" IS A LITTLE FIGURE WHICH HAS THE  
PRECIOUSNESS OF A RENAISSANCE BRONZE



There is, to him, a certain humor in the general American tendency to build beautiful homes, to fill them with museum pieces of furniture, historic paintings, princely rugs; to build almost equally important garages and stock them with cars most suave in line, most aristocratic in connotation, exuberantly expensive; then to develop gardens into which they are not at all ashamed to put examples of the most inferior sculpture of our own or any time; either the trifling examples of the "cute idea," which is, perhaps, the most pernicious, or the very bad copies of old things, popular to a great extent because they are cheap.

It will be observed, however, that Mr. McCartan does not feel that the general lack of consideration for the importance of garden sculpture is to be blamed entirely upon the owners. He believes that the great mistake of the modern sculptor has been that he, and, as frequently, she, has been too prone to do sculpture for sculpture's sake, with little thought of its final placing. Perhaps that is, largely, because the American sculptor so infrequently has the slightest notion where his work is to go. We have not, as yet, as a nation, become genuine art patrons. Customarily we like our things all complete before we buy them. We want our nymphs and our dancing babies and our boys with aquatic pets, all ready to send home when we take a notion to get them. This is, perhaps, a slight exaggeration. But the idea is correct enough. We give artists, certainly, very little opportunity to become necessary to us. Especially is the artist in the garden a last thought, a casual suggestion, about as important as a table ornament. There are few wealthy art patrons in this country who would have the foresight to do what has been done with modern sculpture in the Schwab gardens at Loretto, Pennsylvania, or to give an artist the responsibility of planning an entire garden development, as Mr. Ralph Booth of Detroit has had the courage to do with Mario Korbel.

The chief fault to be noted in our American sculptors is that they lose sight of the truth that a garden figure should be designed with as much consideration for the architecture of the garden as though it were to be

placed on a building, because it must just as surely be a definite part of a general scheme to be successful. In a garden it has this advantage: it is certain to have beautiful surroundings and a becoming background, where a monument erected in a city may be silhouetted against buildings, full of detail and ornament, which will throw it absolutely out of scale. The garden then, providing as it does an advantageous setting for sculpture, has a right to prime consideration from the sculptor himself.

It is well to consider what type of American sculpture is most popular in our gardens. What we find there is

the prancing baby, or the very restrained nymph, doing her foot exercises beneath a trickle of fountain. Or we find the merely emotional idea. If you are not interested in these you are more likely to be disturbed than pleased because here is, after all, simply a studio piece, without special garden design, without concern for site or situation. It looks better in the studio, therefore, where it was conceived, than in the garden, whereas a great deal of the old sculpture, having been made especially for a certain place, looks better in that place than when it is isolated in a museum or an art gallery.

Edward McCartan works in bronze because most of

his pieces are suited to bronze and because it is difficult to get a stone that will stand our American climate. In the smaller pieces, the finish of the bronze is such that it is a delight to handle it. Happily enough, handling is the best thing in the world for it—and rubbing, with a soft cloth. It is the children clambering over the figures of his Eugene Field Memorial in Lincoln Park, Chicago, who have given the group such a delightful finish and color. In that fine series, which includes the "Nymph and Satyr," the "Diana with the Hound," the "Diana with the Doe," the "Boy with the Panther," and the "Girl with the Goat," the pieces are not merely cast, and the joints chased off, but every bit of the bronze has been gone over and the surface finished, without harm to the detail. This is, naturally, expensive, as everything that is fine is costly in these machine-intelligent days, but the result is exquisite enough to make it worth while. It means that the patine, instead of peeling and generally getting bad, will improve with age, especially,



"THE KISS" IS ONE OF THE FEW EXAMPLES OF THE SCULPTOR'S WORK IN MARBLE





DIANA WITH THE HOUND

THIS IS THE FIRST AND MOST POPULAR OF EDWARD MCCARTAN'S DIANAS. IT IS OWNED BY THE METROPOLITAN MUSEUM OF ART, BY MR. ARCHER HUNTINGTON AND MRS. THOMAS CHADBOURNE



as has been hinted, if the bronzes are even moderately cared for. The "Nymph and Satyr" was the first of the series. It was originally designed for stone, which accounts for its solidity, as a vista point through a line of fruit trees. It was only after the sculptor determined the composition that he decided to make it a nymph and satyr; it might as well have turned out anything else.

As was realized at the Wildenstein showing (for it was not, in any formal sense, an exhibition), these smaller works of McCartan's prove that besides trying to make these pieces good sculpture from the standpoint of design and modeling, he has been ambitious to make the bronze itself a precious thing, something very different from a cast that is turned out and let go as it comes from the mould. That is why he limits the editions to fifteen copies, so that he can make each piece a personally finished object. As we all know, this is the feeling that the Renaissance artists had; they worked a good deal in the bronze itself, as you can see when you observe their fine detail, just as the Japanese do. The "Diana with the Hound," which is the first of his Dianas, has proved one of his most popular works. It is owned by the Metropolitan Museum of Art, by Mr. Archer Huntington, and Mrs. Thomas Chadbourne, the last having bought it before it was cast. Mrs. Chadbourne also owns the first copy of the "Boy with the Panther." A gentleman from Hartford, Connecticut, owns both the Dianas; which he acquired with one grand, single gesture from the exhibition at Wildenstein's. A less serious but very amusing little piece is the small ashtray of the miraculous dancer which was done at Mrs. Harry Payne Whitney's studio. This was one of those famous occasions when Mrs. Whitney turned over her galleries at Eight West Eighth Street to painters and sculptors. Each artist was allowed to work there for three days, day or night, or day and night, and was expected to turn out something characteristic. Each sculptor was given an armature, and his problem was

to design something to fit it. McCartan's, being the straight rod used for busts, he employed the upright for one leg and twisted the other wires so that he could complete the figure around them. This is owned, in bronze, by several people. It would be charming in silver, although the designer is contemplating having it done in the natural bronze, and polished, so that the result will have the effect of brass.

One of the few examples of McCartan's carving in marble is "The Kiss," which was exhibited at one of the National Academy of Design shows. This was an early work, started in 1914, and is now owned by the Albright Museum, which also has his small bronze, Pan, the first copy of which is owned by Mr. Felix Warburg.

His most recent work, which will soon be ready for the casting, is a figure which he is creating for the rather modest sized garden of Mr. and Mrs. Junius Morgan, Jr., at Locust Valley, Long Island. Mrs. Morgan is, herself, a sculptor, so has an artist's sensitiveness. As opposed to those owners of great houses who demand no distinction in their garden ornament, this is to be a unique piece, which means that there will be but one copy. This is, indeed, the attitude of the Renaissance. It is to be placed against a wall of evergreens, with two tall trees each side of it. The garden is oblong in shape, with a long and narrow pool, so that the composition of the sculpture is tall and narrow in the same proportions.

The sculptor has endeavored to

get a sense of the perpendicular into his design, to conform to the flanking cedars. Having become convinced of the suitability of his pattern, he has progressed to a consideration of the subject.

In spite of the handicap of being an American (he was born in Albany, in 1878), Edward McCartan has not been without his honors, having received the Widener Gold Medal at the Pennsylvania Academy in 1916, and the Medal of Honor at the Architectural League in 1923, for the Eugene Field Memorial.



"BOY WITH THE PANTHER" IS AN EXCELLENT  
EXAMPLE OF THE ARTIST'S SENSITIVENESS TO  
DECORATIVE FORM





NYMPH AND SATYR

ONE OF EDWARD MCCARTAN'S MOST IMPORTANT BRONZES, THIS WAS ORIGINALLY DESIGNED FOR STONE, WHICH ACCOUNTS FOR THE SOLIDARITY OF THE COMPOSITION. AS IN ALL THIS ARTIST'S WORK, THE FINISH OF THE BRONZE IS OF SPECIAL VALUE IN ITSELF



# RENAISSANCE IN CHINESE RUGS

BY MR. AND MRS. G. GLEN GOULD

AN AMERICAN WOMAN, DIRECTING CHINESE WORKERS, AND  
USING OLD DESIGNS, HAS REVITALIZED THIS ANCIENT INDUSTRY

SOMETHING new is happening in China. To be sure it has happened there before, but in a different field. Chinese rugs are mere modern novelties in the five thousand years of Chinese history, although rug making was highly perfected in the great period of Ming Art (1368-1644), from which we have occasional rare examples as proof of the fact. It is not that rugs are new to China, but their recent development, in what is now becoming somewhat widely known as the Fetté rugs, is so new that it is evidence of China's awakening, though not such an awakening as railroads, electricity, and student uprisings typify.

In the fascinating story of Chinese porcelains, so enchanting to porcelain enthusiasts, no single chapter is more interesting than that which tells of the enrichment of its designs from various sources. In the Ming period, the artists entrusted with the adornment of superb porcelains looked to Chinese silk brocades as the most prolific source of beautiful designs with which to decorate their vases, plates, cups, and bowls. A Ming writer states that two-thirds of these designs are taken from old Chinese brocades and embroideries, and the other third from old bronzes, and from nature. We are not surprised to find brocade designs occupying a conspicuous place on rare Chinese porcelains of many periods which occasionally come into the market, a fair *famille verte* vase for a mere eight thousand dollars, quite a good hawthorne vase for thirty thousand dollars. The peculiar suitability of the design to the object is one of the vital points in the decoration of these precious porcelain vases, all of which goes to establish an age-old precedent for the Fetté rugs.

When submarines in the Atlantic made transportation a very uncertain undertaking in the World War,

and oriental rugs practically ceased to come to us from Persia and other parts of the Near East, China's opportunity besieged her at her very gates, and Chinese rugs temporarily supplanted orientals. So enormous did the foreign demand become that many Chinese rushed all unprepared into rug making to supply that demand. The result was what might have been expected—reproduction almost

*ad nauseum* of stock designs. Americans bought them one and all, put them in their homes and then woke up. After the exotic novelty of the designs and colorings wore off, Americans began to examine these rugs. They also began to learn something of things Chinese, and an appetite grew for something it could rarely find—the beauties of Chinese art reflected on its rugs, and these rugs of suitable designs, colorings, and sizes for practical use.

As Chinese porcelains in their perfection sought ornament from the far older Chinese silk brocades and embroideries, so the latest of

Chinese industrial arts, never yet fully developed by the Chinese—for it was a foreign art from the Near East—is now, under the inspiration of an educated American woman, drawing upon the same older design sources.

Helen Fetté has gained the confidence of her foreman Li Meng Shu, the foremost rug weaver of China, and through those quiet native channels—rarely understood by occidentals—the word has gone abroad to trust and aid her. All day long, from many parts of China they come, those art-loving Chinese, and before her appreciative eyes unwrap their hoarded treasures—an old bronze mirror, a scrap of silk tapestry, an ancient incense burner, a piece of old brocade, a superb porcelain vase, a plate, or a fragment of an old tea cup—family heirlooms mostly. All these flow into the office of Helen



All photographs courtesy of Alleyne Archibald & Co.

IN THIS RUG "THE FISH BOWL" ONE LOOKS  
DOWN INTO THE BOWL OF WATER AND SEES  
TWO SWIMMING GOLD-FISH





LADY WITH A FAN

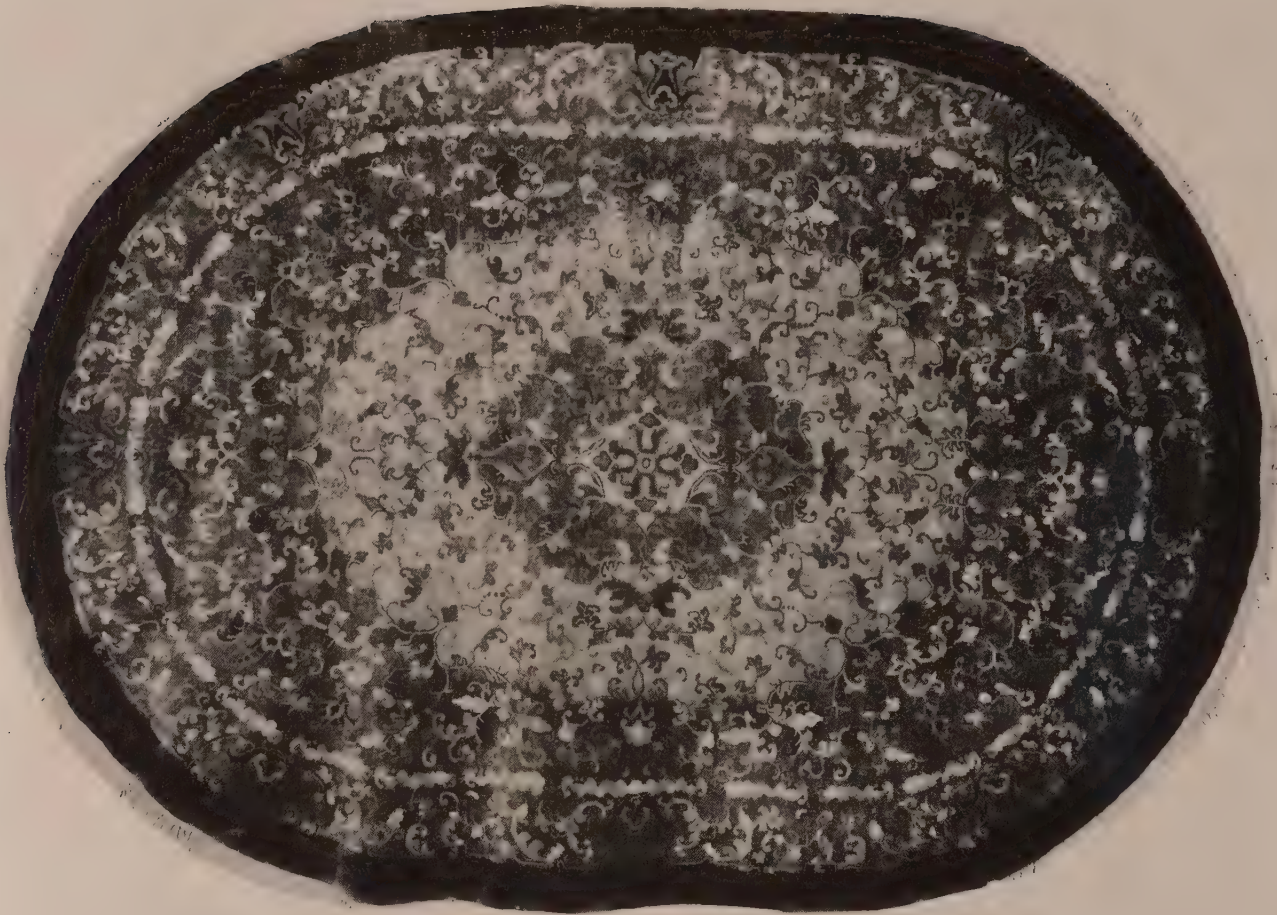
THIS PICTORIAL RUG IS IN PASTEL TONES, AND ITS EXQUISITE CUTWORK BECOMES REALLY CARVING  
IN TUFTED WOOL

Fetté in Peking with the confidence that, if she can, she will use their priceless old designs to beautify her rugs—not forgetting to reward the bringer.

It is not mere commerce. This secret understanding is little less than love, for beauty lovers are one the world around, and the art lovers of China know very well what Helen Fetté is doing for the Chinese rug. Not only is she adapting it in size, variety of shapes

and colorings to the American home, but she is developing it as a typical Chinese product. She is *not* debasing it as the Chinese themselves are unhappily debasing their own products for commercial gain, but under her wise and appreciative eye, intelligent selectivity is being exercised so that these rugs now rank as things of beauty alongside of Chinese porcelains, no less worthy than are the rare old temple rugs and the palace





ANCIENT KOSSU

THE DESIGN FOR THIS FLORAL RUG WAS TAKEN FROM AN ANTIQUE EMBROIDERY IN MANY COLORS

rugs of the Ming dynasty but incomparably enriched.

The most engrossing chapter in the story of Chinese porcelains is again being repeated in true Chinese manner in the history of the Chinese rug. It is a charming chapter, replete with delightful episodes. It is unhappily nowhere yet recorded, but will eventually find its place in the dignified and pompous tomes of the history of Art as a new-old theme for which the venerable ancestry of Chinese porcelains gives worthy and honorable precedent.

In the Flowery Kingdom, the Celestial Kingdom, the Middle Kingdom, to give China a few of her honorific titles, politics are engrossing present-day interest, but not so completely as to distract the art loving Chinese from what is happening to the Chinese rug. They know their legendary and traditional designs too well in China, and appreciate them when they find them, as on this legendary temple rug, "The Fallen Dragon," so richly colored, so perfectly woven in such fine and lustrous wool, that its beauty adds to the sublimity of the conception in their eyes.

Now the dragon, in Chinese thought, represents not only imperial power but the celestial power, divine power; in other words, it hints of God. The son of the

Deity was sent by him to rule the Earth, and we see him pictured as descended on a mountain-top with the title of "The Fallen Dragon," or "The Sent Dragon." In this design a Chinese reads the whole history of the salvation of mankind through the Grace of God. It tells a long and involved but a clear story. The holy mountain, the celestial clouds of glory, the waves of eternity are all pictured—the waves, conventionalized, also form the wide border with a narrow border of conventionalized cloud forms. We call it a picture rug, and likely as not hang it on the wall; or, if undertoot, we place it where it can rarely be viewed upside down and so lose its design value.

Legendary rugs are far from preëmpting the whole range of either the ancient or the modern field. There are symbolic rugs, floral rugs, and pictorial rugs, with either scenes or figures or both. Among the floral rugs none is more lovely than this "Ancient Kossu," its design taken from an antique embroidery in many colors—as delicate as pastels and as rich as a deep rich peach or pomegranate. There is a great vogue among the modernists for the tone colors of the flesh of such fruits as blood-orange and peach, an age-old beauty-secret of the Chinese.



"The Palace Dragon" is woven in many colorings; this one has what we would call a Spanish-red field of incomparable beauty, a wide black border, and the ancient scroll-work in the form of clouds and dragons is elaborately carried out in creams and tans, with the sacred flaming pearl tipped in blue—a remarkably successful example of color distribution from the point of view of design. The Dragon guarding the Sacred Pearl is one of China's earliest religious emblems. It is found from the days of the primitive *khei* dragon to the most sophisticated of modernscale monsters; this one trailing into the cloud scrolls harks back to the art of the Han period (206 B. C.—220 A. D.), when enormous serpentine scrolling was much used in design. Its elaboration of scroll verges on what we call arabesque, characteristic of Saracenic, as of Spanish work derived from the Saracens. It is remarkable how effective this rug is with sumptuous old Spanish furnishings. It sets off the deep patina on the walnut with astonishing results. Which reminds us that the beauty of these Fetté rugs has suggested the making of printed linens equally sumptuous in magnificent bold Spanish designs for use with the Fetté "Brocaded" rugs for Spanish furnishings. These "Brocaded" rugs take their designs from old brocades of arabesque pattern, which just shimmers over a rich golden ground or is definitely incised by cut work, like the pictorial rug of a "Lady with a Fan."

This designing of fabrics suitable for certain rugs is a new step forward in interior decorating, and an admirable one. Arthur Wilcock, the noted English designer,

has added further laurels to his long list of successful fabrics, in these gorgeous Spanish linens. Many a costly antique Spanish rug is being reproduced on the Fetté looms today, for it is a well-known fact that while the rug-weavers of the Near East are unable to make any but their strictly local designs, the very adaptability

of the Chinese in enriching their own designs has enabled them accurately to reproduce Spanish, French, and even the classic patterns of the Adam brothers now frequently required.

Scholarly and literary themes are common on Chinese rugs; they are usually both artistic and literary, as to be literary in China means to be artistic, for writing is itself brush work and calligraphy a fine art irrespective of its literary quality. National and poetic themes are frequent, but ancient primitive designs like "The Bronze Mirror," actually developed from the back of an ancient mirror, is even more welcome in modern decoration for the more primitive furnishings in the Early Jacobean, Elizabethan, Henri II, and Early Italian types.

When we come to modern themes, they range from enormous palatial and luxurious carpets to tiny novelties in infinite variety: oblong, nearly square, long and narrow, oval, round-



THE FALLEN DRAGON

THIS IS A REPRODUCTION OF A LEGENDARY TEMPLE RUG

ded corners, circular, small and large, in sets of twos and threes for bedrooms and halls. The charm of the floral designs like that of "Bamboo and Plum" is indescribable. On its shimmering creamy ground, with bamboo in soft olive green, a few tiny but brilliant red blossoms, and a deeper soft olive border, it tempts anyone with imagination to





## THE PALACE DRAGON

THIS RUG HAS A SPANISH-RED FIELD AND A BLACK BORDER WITH AN ANCIENT DESIGN OF CLOUDS AND DRAGONS

build up a decorative scheme from its charming design and coloring. Most fetching of all is "The Fish Bowl," though it is hard to pass over the stunning "Striding Phoenix," the "Poet's Garden," and "The Dragon Boat" with its tail turned upward and metamorphosed into a tree. "The Fish Bowl" charms as only swimming gold fish can. China was the home of the gold fish, from whence they came to beautify our garden pools. We are looking down into the bowl of water and we see—just—what—our—eyes—are—trained—to—see.

If you are one who has long loved the beauty of things Chinese, and have begun to think along with the Chinese themselves, you will remember this theme of two fishes—the double



OLIVE-GREEN BAMBOO AND TINY RED BLOSSOMS ON A SHIMMERING CREAM GROUND, WITH A DEEP OLIVE BORDER, MAKE THIS ONE OF THE MOST EXQUISITE OF THE FLORAL RUGS

fish, or twin fish, has run along a good part, perhaps all of their five thousand years of history. It is one of the oldest themes of the human race, and it symbolizes conjugal felicity and an abundant happy family.

And this twin fish theme suggests the richness of Chinese symbolism in relation to their religion and philosophy, which we can share with them in the other guises of esthetic beauty and poetical romance. Western design almost never springs from thought of this kind, with the result that while Chinese forms and patterns have a background throbbing with a multitude of glamorous fancies, Western expression in this field leaves the average man or woman indifferent to its fascinating significance as a part of the history of design.



WOMAN AND BUTTERFLIES

*Courtesy P. Jackson Higgs*

ARTIST UNKNOWN

IN THIS TYPE OF CHINESE  
PAINTING IT IS RARE TO SEE  
THE FIGURE OF A WOMAN OTHER  
THAN AS A PORTRAIT. THE ART-  
IST IS UNKNOWN BUT THE WORK  
IS FROM THE YUAN PERIOD,  
OR FROM 1273 TO 1368









# THE JEWETTS: WILLIAM AND WILLIAM S.

BY HELEN C. NELSON

TWO EARLY AMERICAN PORTRAIT PAINTERS WITH THE  
SAME NAME HAVE ERRONEOUSLY BEEN CLASSED AS ONE MAN

FOR years the names of two American portraitists who painted through the first half of the last century have been so confused that artist, layman, and museum director have accepted the two as one. Pictures by both have been publicly exhibited, listed as by one, and facts relative to the career of one have been so persistently tacked on to the other that "authorities," so called, have flatly averred to this other's descendants that they knew not whereof they spoke when they declared that their forbear had never done this and had never been that.

All this is due, not only to the similarity of the names of these contemporary painters, but to a marked similarity in the character of the canvases. They were, however, raised in very different circumstances and led very dissimilar

lives. William Jewett, a child void of cultural or financial advantages, was born at East Haddam, Connecticut, probably in 1795; and died in 1874. The well-connected, comfortably situated William S. Jewett was born at South Dover, New York, in 1812, and died in 1873. These two grew up to ply their strangely similar art, for a period of twenty years or more, divided by the breadth of a continent—for William, in collaboration with one Samuel Waldo, was turning out portraits by the score here in New York City, while William S., having deviated in search of thrills, sailed round Cape Horn and looked for gold with the forty-niners. He found it, not in the gravel beds of California, but in the pockets of others there more lucky than he, who desired to be immortalized by his facile brush. Later,

through wise investment of his earnings in real estate when San Francisco was still a shanty town, he increased considerably his never scanty worldly goods, amassing a fortune of some quarter of a million.

None the less picturesque was the career of William, the obscure, uneducated coachmaker's apprentice, who prepared colors for his master and helped with the painting of vehicles. While still in his twenties, he found himself the junior partner and artistic equal of Samuel Waldo, the hero of his early youth, the author of the first real paintings he had ever seen, and a popular and really fine portraitist. The only "portrait house" of which America can be proud, that of Waldo and Jewett, became very famous indeed, and certain canvases with the Waldo and



*Courtesy of the Metropolitan Museum*

THIS PORTRAIT OF THE REV. GARDNER SPRING WAS PAINTED BY  
WILLIAM JEWETT IN COLLABORATION WITH SAMUEL WALDO

Jewett stamp are today highly prized.

Dunlap, in his history of the rise and progress of the arts of design in the United States, tells of the coming of Waldo to execute some portrait commissions in New London where the eighteen-year-old boy, William Jewett, saw him and his work and asked permission to grind his colors or do anything about his studio, in order that he might have the joy of association with an artist. Waldo was pleased with the youth and invited him to New York, offering him a small salary and instruction, in return for his work. Young Jewett happily accepted, and after considerable difficulty in breaking his apprenticeship with the New London coachmaker, with whom he had been for two years, took the first of his upward steps, going to Waldo in New





REBECCA JEWETT

WILLIAM S. JEWETT PAINTED THIS PORTRAIT OF HIS SISTER IN 1842. IT IS OWNED BY HIS NIECE, JEANETTE L. GAYLORD

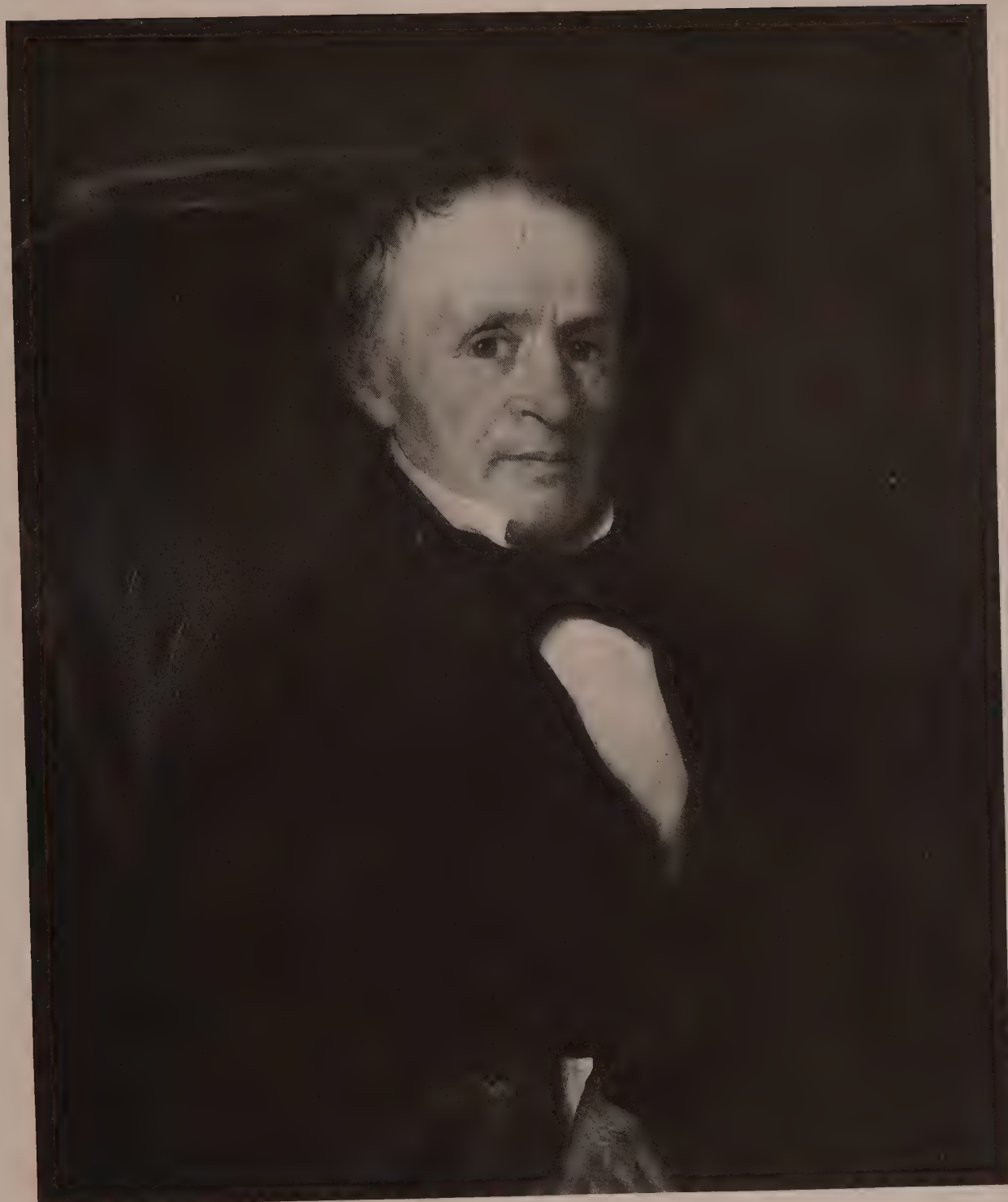
York. He remained there for eighteen years or more, being offered a joint interest in the "business" after the tenth year of his association with it.

Other historians and statisticians dwell freely upon facts relative to the life of William, but, though one finds in the records of that venerable institution, the National Academy of Design, that William S. was

elected an Associate in 1845, and William in 1847, the present writer, making an extensive search, failed to find in any work on American art one word about William S. who was, if anything, a more sensitive and distinguished painter than William, as well as being, eventually, an equally popular one.

William S. Jewett came as a very young man to New





WILLIAM FOREST

THIS PORTRAIT OF A DISTANT RELATIVE WAS PAINTED BY WILLIAM S. JEWETT IN 1846, AND IS OWNED BY JEANETTE L. GAYLORD

York City to study art, and in the early records of the schools of the National Academy of Design one reads that in a students' competition there in the year 1838 he was the successful candidate for the "first premium, a gold palette." Apparently, he painted away oblivious to things materialistic until popularity was thrust upon him in California. Hence, we find that many of what

are undoubtedly his finest portraits are of his relatives and connections, and owned by them. Those of his sister, Rebecca Jewett, painted in 1842, and the husband of another relative, William Forest, painted in 1846, certainly are exceptionally beautiful examples of American portraiture of that period—obviously painted for the sheer joy of painting, as artist's portraits of



members of their families usually are. A much earlier family relic was painted by Jewett in his old home, still standing in the New York village now called Webotuck. There is a cellar kitchen and on a cupboard door, above the stairs leading down, the boy portrayed very beautifully, it is said, but with the beginner's meticulous care, a long-stemmed pipe (we understand it is still to be found there). In later years he enjoyed taking his friends to see this youthful effort.

The ten or more works of the artist's mature years which the writer has been so fortunate as to see reveal a facility seldom evinced by painters of his day. At a time when accessories were tightening up, as it were, in preparation for the stilted work of the Victorian period, he brushed in his lace on cap and bodice, his stocks and lapels with a gusto and evident pleasure, and pictured his subjects with a sparkle of humor in their eyes, and flesh of a clear, healthy hue. Provided they survived the earthquake and the fire, there must be many interesting portraits from his brush to be found on the Western coast.

This very worth while American artist, whom we take joy in bringing to light, courageously started out in a sailing vessel from New York in 1849 to round Cape Horn and wend his way to San Francisco. He spent some three hazardous months before reaching his goal, and from letters written home we gather some idea of the kind of fearless enthusiasm for his art which he possessed. During furious storms he worked away, lashed to the mast, trying to paint the sea in its anger. What success he met with can never be judged, for so severe was the weather that when he reached his destination there was nothing left to him save the clothes he wore. All of his other belongings, including painting materials, had either been ruined by water or swept overboard, and he was so thankful to

have escaped death that very little else mattered.

He describes San Francisco in those days of the gold prospector and the covered wagon as an extraordinary hodge-podge of huts, tents, and other shelters of the most primitive sort, springing up amid undreamed-of disorder and rush. It did not take our painter many months to realize that he was not to grow wealthy from

prospecting, and he began to play with his paints a bit. Before long people here and there were talking of his ability to wield a brush, and gold began to flow into his hands rapidly. A man of breeding and culture, he was heartily welcomed in the growing social strata of the city, and during the twenty years before he returned East became a prominent citizen, being one of the two called upon to drive the golden nail which marked the completion of the first transcontinental railroad.

Plunging into a unique turmoil of distorted civilization he played a part such as, it is probable, has been played by no other American of talent. He must have been one of the first to paint the glories of Western scenery, and the fruit of his

journeys in this field must have been abundant, but there seems to be no record of its whereabouts. Undoubtedly, many of the pictures are owned on the coast.

The confusing of the name of William S. Jewett with that of William Jewett is, of course, the cause of the obscurity of the former, but it is to be hoped, now that his identity is conclusively set forth, that his works will be brought to light and the full power of his brush realized. Certainly no other American painter of his period (a far from uninteresting period, though its artists are regrettably neglected) got more of the sitter's personality in a portrait, or painted with greater ease and fluency—not fluency as we of today know it, but with dash and originality none the less.



*Courtesy of the Metropolitan Museum*

WILLIAM JEWETT'S PORTRAIT OF MRS. EDWARD KELLOGG





PORTRAIT OF ALBERT NILANT

*Courtesy of the Bachstitz Gallery*

GERARD TERBORCH

### A SIXTEENTH CENTURY DANDY

AMONG THE PAINTERS WHO MADE ART IN THE NETHERLANDS GREAT, GERARD TERBORCH (1617-1681) STANDS OUT FOR HIS PORTRAITS. HE IS AT HIS FINEST IN THIS REPRODUCTION OF HIS PORTRAIT OF ALBERT NILANT, WHO WAS A MAN OF AFFAIRS, SINCE HE WAS TREASURER OF TER HUNNEP





FRED DANA MARSH

MURAL MAP OF GREENWICH EARLY HISTORIES, 1642

AMONG THE INTERESTING EVENTS DEPICTED ON THIS MAP ARE ISRAEL PUTNAM'S FLIGHT AND THE FIRST NEW YORK-TO-GREENWICH STAGE-COACH



# MAPS AS MURAL DECORATIONS

BY BENJAMIN LADD

INTERIOR DECORATION OF TODAY HAS REVIVED THE SEVENTEENTH CENTURY  
DUTCH CUSTOM OF USING CHARTS AND MAPS TO ORNAMENT WALL SPACES

**W**ALLS, in the light of their decoration, are a constant preoccupation of the architect and the dweller in the household. In turn, the characteristic style of almost every known nation for relieving the blank surfaces which are inevitable in buildings, is utilized by the architect to break up the monotony of walls. Hangings of simple or ornate textiles, mural paintings, panelings of wood or plaster, wall papers, easel pictures—all are used to achieve this end. Inevitably, this form of enrichment goes back to historical styles of more or less great age. And since artistic impulses most generally seek ease of satisfaction, it is no rare phenomena to find, nowadays, our walls more and more decorated with maps and charts. Most of these are actual examples of the craft of the cartographers of the seventeenth and eighteenth centuries. The types with which we are concerned here, however, are the work of contemporary painters who are following this revival of the map or chart as a wall decoration with their individual expressions of beauty or humor.

Mural maps are now to be seen in such places as the Pennsylvania and Grand Central stations in New York—that in the latter taking the rare form of a celestial chart in blue and gold. They are to be seen also in office buildings, in schools, in studios, and in homes. The artistic point of origin of this current fashion in wall decoration may be found in the paintings of Jan Vermeer of Delft. The Dutch of the seventeenth century

were a great sea-faring people. Maps were as familiar to them as their triumphant men-of-war, or their trade conquering merchantmen. Tasteful by instinct, the

Dutch hung their maps on the walls of their living rooms. And pictorial art pays its compliment to this popular taste chiefly through the paintings of Vermeer.

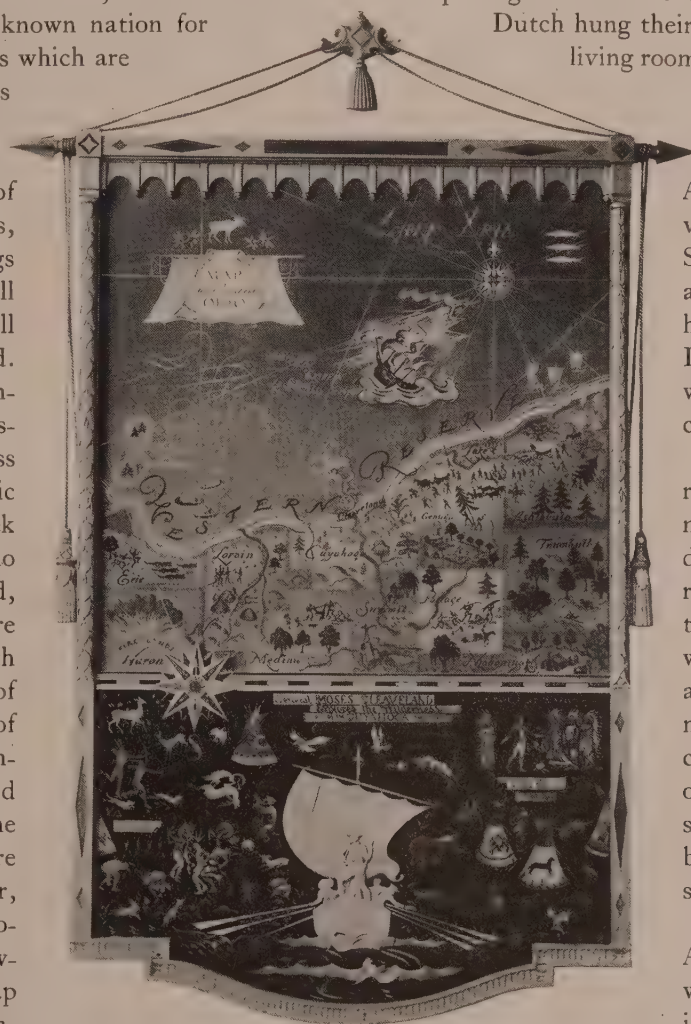
A glance at his famous canvas, "The Artist in His Studio," or "A Woman with a Water Jug" is to see what handsome "spots" the Dutch maps made on the walls of those seventeenth century Dutch homes.

But there is a secondary reason for this utilizing of maps and charts as wall decorations. The World War revived a wide-spreading interest in all things connected with the sea, and its ships and sailors. The development of the ship model craze is the most conspicuous reaction to this, as is the steadily increasing output of books devoted to maritime subjects.

Apart from the well known American mural painters, who have utilized the map idea as decorations for the walls of our public buildings, are two men who have practically become specialists in this field. They are

Fred Dana Marsh, the American mural painter, and Major Ernest Clegg, an Englishman who is now living in New York.

Based on a common ground of origin, their work separates into two distinct fields. Marsh's designs combine topography with buildings, figures, ships, all wrought into a colorful and animated pattern of fact and humor. He works in oil on canvas, while Major



IN THIS MURAL MAP OF OHIO, FRED DANA MARSH HAS  
PICTURED THE EARLY HISTORY OF THE STATE, WHEN IT  
WAS CONSIDERED JUST A PART OF THE CONNECTICUT  
COMPANY'S GRANT





THIS MAP OF THE COAST OF MAINE AND MOUNT DESERT ISLAND, DESIGNED BY MAJOR ERNEST CLEGG, FORMS NOT ONLY A DECORATIVE WALL CHART FOR THE COLLECTOR, BUT AN ACCURATE PICTURE OF THE COAST LINE FOR THE NAVIGATOR

Clegg's more faithful clinging to the designs of the ancient map engravers are done in water color as a rule, but he is not averse to using other materials when they suit a particular design. The Marsh mural maps localize their detail within picture scope. Clegg's charts, more extensive in subject, utilize detail as spacial design and painted relief.

Mr. Marsh's first large composition in this field was the "Legends and Histories of the Tappan Zee," that amazing bit of Dutch Westchester which Washington Irving has saved to our New York traditions. The original of the plate illustrating this article is impaneled in La Paz, the Scarborough home of Mrs. Phillip Henry. The Frank A. Vanderlip house is represented almost in the center of the piece. At once remarkable are the ingenious drawing of Hendrik Hudson's "Half-Moon," the Tarrytown buildings, and the topography of the Pocantico Hills through which the Headless Horseman pursues Ichabod Crane into Sleepy Hollow. As if an isolated picture, young Major André, hat in hand, acknowledges his capture. The title block and the Indian group, raised from the painted compass, are carved wood reliefs, painted and gold-leafed. The canvas is eight feet wide by five feet high.

This painter's very artful disposition of detail best appears in the Greenwich historical panorama, also reproduced here. It is a mural of the same size as the Tappan Zee. Here we are unaided by printed notations of events. But the absence is hardly remarked, so readily do we appreciate the trader's vessel, Israel Putnam's Pegasus-like escape from His Majesty's dragoons, the defeat and conversion of the natives, and the first New York-to-Greenwich stage-coach on the old Boston Post

Road. We wonder at the whole simplicity and tapestried beauty of this myriad representation. Among other notable estates pictured is the William Rockefeller residence.

The third mural by Mr. Marsh, "Map of Ohio," made to hang in the Cleveland residence of Dudley Blossom, shows the artist bringing a different and interesting result out of experiment. Eight feet high by four feet wide, it is a two-part canvas, framed with wood in the shape of a banner, and cut, carved, designed and painted by him in entirety. Historically, its symbols and insets—this time of the primitive strain—speak for themselves, from the Flying Dutchman-like destruction of La Salle's vessel, to the zoological survey—all of the days when the Buckeye State was considered a part of the Connecticut Company's grant. The relief of the precise little figures on black in the lower piece is a striking arrangement. General Moses Cleaveland's boat-group, including the oars and the two waves, are carved wood finished with silver-leaf.

In Major Clegg's work we find the precision and industry of the technician. Design with inks and colors is his handiwork; accuracy is his feature. Combining a fertile imagination with the outlander's unbiased application of local lore, he is as prolific as he is conscientious. It is this prolific aspect which so characterizes his method; for this draftsman creates his mural maps actually by the edition. The subscriber finds himself possessed of a work that has entailed six stages of production: research, historical and geodetic; ink-drafting, electroplating, printing, water-coloring, and varnishing and framing. In addition, he finds included esoteric detail of his own choosing, set in cartouches and spacings



which have been designedly left vacant by the artist.

There was published recently, in colored reduction, a mural map of "The Battle Line in France and Belgium, September 25, 1918," together with the insignia in frieze design of the forty-two American divisions which swept their sector under Pershing. Based upon the official map of the front (which was presented by Marshal Sir Douglas Haig to the Old Guard of New York), this is one of Major Clegg's most popular effects, a limited edition of which exists.

Success greeted his first application of design to fact; and the artist, who had carried his own command into the pictured field with the British Expeditionary Forces, turned to the commemorating of scenes dear to our national memory with a fervor, hardly two years warm, that promises to illumine all such essentially American landscapes.

"Fort Ticonderoga," impressive by its economy of line and realistic topography, was the first work of this intention. The finely-lettered text, the shields of Great Britain and Ireland, the American States, and Bourbon France, reflect the romantic history of this French-and-Indian and Revolutionary spot without hiding, from the up-state and Vermont resident, the rugged natural

beauty that has persisted from the time Samuel de Champlain sailed down the lake, Montcalm defied the Black Watch, and the Green Mountain boys surprised the redcoats in the fort, down to latter Plattsburg days and camping trails.

"The Coast of Maine and Mount Desert Island" is unique. The huge original, six feet eight inches by three feet four inches, was finished in April, 1925, for Edsel Ford, and is impaneled in the library of his summer home at Seal Harbor. Here particularly we have the combination of a decorative wall-chart, accurate to the last degree (what navigator has not shaken his head at the coast of Maine?), with a suggestive and embellished picturing of personal associations. It has double significance for the fisher, hunter, mariner, and property-owner. Admirers of Mr. Ford's mural led Major Clegg to prepare an edition of the scene from a similar but smaller draft.

Neither of the Clegg plates illustrating this article have been hitherto published; but in my visit to his studio I saw copies and descriptive illustrations of others that must be mentioned. The largest plate of this kind ever made was that of his "Spanish Main and West Indies," a superb piece, five feet by four feet. "Long



THIS MURAL MAP OF THE LEGENDS AND HISTORIES OF THE TAPPAN ZEE IS THE FIRST COMPOSITION OF MR. MARSH, AND PRESENTS DELIGHTFULLY THAT BIT OF DUTCH WESTCHESTER WHICH WASHINGTON IRVING HAS SAVED TO NEW YORK TRADITIONS



Island," fascinating in its Indian landmarks and innumerable historical and social significances, which bear testimony to months of research, has found many patrons. The original of another, "Rhode Island and Providence Plantation," has just been hung in the Washington Senate office of J. A. Metcalf of Rhode Island, and it shows peculiarly the personal embodiment possible: cartouches bear a miniature of Senator Metcalf's house and, set against a colonial craft, his yacht.

And for those who are pleased by the facetious, there is "Pleasure Island: the Bootlegger's Paradise." It is an amazingly plausible fiction with its "Cocktail Cove" and "Bock Island." Major Clegg has just completed a vast mural, in his meticulous manner, of the whole United States.

If the new decorative wall-piece is not American in essence, it is yet meeting the national spontaneity in favor and treatment. D. Putnam Brinley is painting twenty-four original battle-front maps for the interior of the war memorial building of Kansas. And at the recent exhibition of the National Society of Women Painters and Sculptors, I came with pleasure upon a rich canvas of early Illinois

by Louise Hagen. Figured in gold and black on sustaining green and blue, I recall the 1812 Massacre, the *chi-ca-gou* flower, "Hubbard's Trail to Danville" and the "Road to Widow Brown."

Maps are meant to be instructive. In the form to which this article is devoted, this aspect of their use has not been neglected although Marsh's legendary and topographical information is cast in a humorous mold. Deliberately he intended they should be witty, to amuse the owners of them, and the guests in their homes. But it must be agreed that no one can look at one of his mural maps without having recalled historical and literary incidents first imbibed in youth.

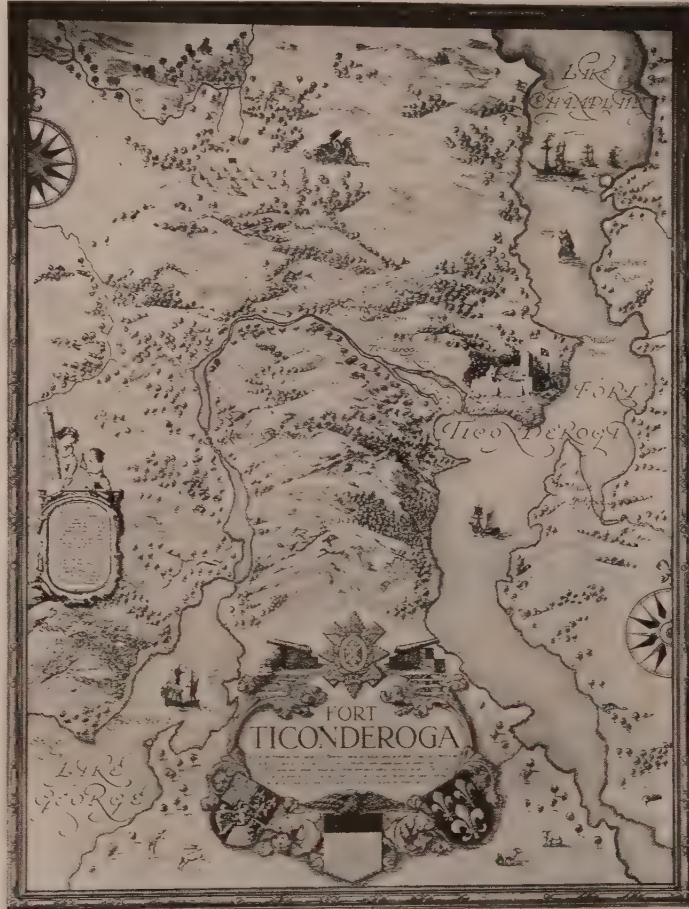
In the case of Major Clegg's maps the historical information is definitely stressed, as has been noted, in

the spaces afforded in the ornamental cartouches. Thus in the map of Fort Ticonderoga and the surrounding land and water he has told the story of that historic fortification in these words:

"In 1609 the French pioneer Samuel De Champlain found an Indian Stockade on what subsequently became the site of the Fort. Here in 1758 Montcalm erected a work which later became known as Ticonderoga. In July 1758, Abercrombie with a mixed

Colonial and British force unsuccessfully attacked the fort. The Black Watch bore the brunt of the fighting losing 647 in killed and wounded. One year later Amherst captured the Fort. In the Revolutionary War it was captured and recaptured by American and British."

"After the Revolutionary War Fort Ticonderoga was allowed to fall into ruin. The property was later deeded by the State of New York to the Columbia and Union Colleges. In 1806 William F. Pell leased it for an estate. In 1818 he purchased the site outright, since then it has remained in the hands of the Pell family. It is entirely due to their patriotism that the Fort has now been restored



MAJOR CLEGG'S MAP OF THE FORT TICONDEROGA COUNTRY REFLECTS THE RUGGED NATURAL BEAUTY THAT HAS PERSISTED SINCE CHAMPLAIN SAILED DOWN THE LAKE

to its exact original condition. This was finally completed by Mr. Stephen H. P. Pell after one hundred and fifty years. The work of restoration was carried out by Mr. Alfred C. Bossom."

Mural decoration in itself is a very narrow field. The addition of these maps adds another decorative form, and so happy a one as to give us one more obligation to the art historic past. To the amateurs this may suggest the fascinating idea of essaying this form of mural decoration for themselves. The source material is plentiful and easy of access. Topographical drawing in itself is rich in interest. The amateur mural decorator is an unknown quantity who may blossom into being by trying his hand on the making of ornamentation based on these masterpieces of a unique form.





*A GROUP OF UNIQUE AND DISTINGUISHED  
ETCHINGS BY DANIEL GARBER*

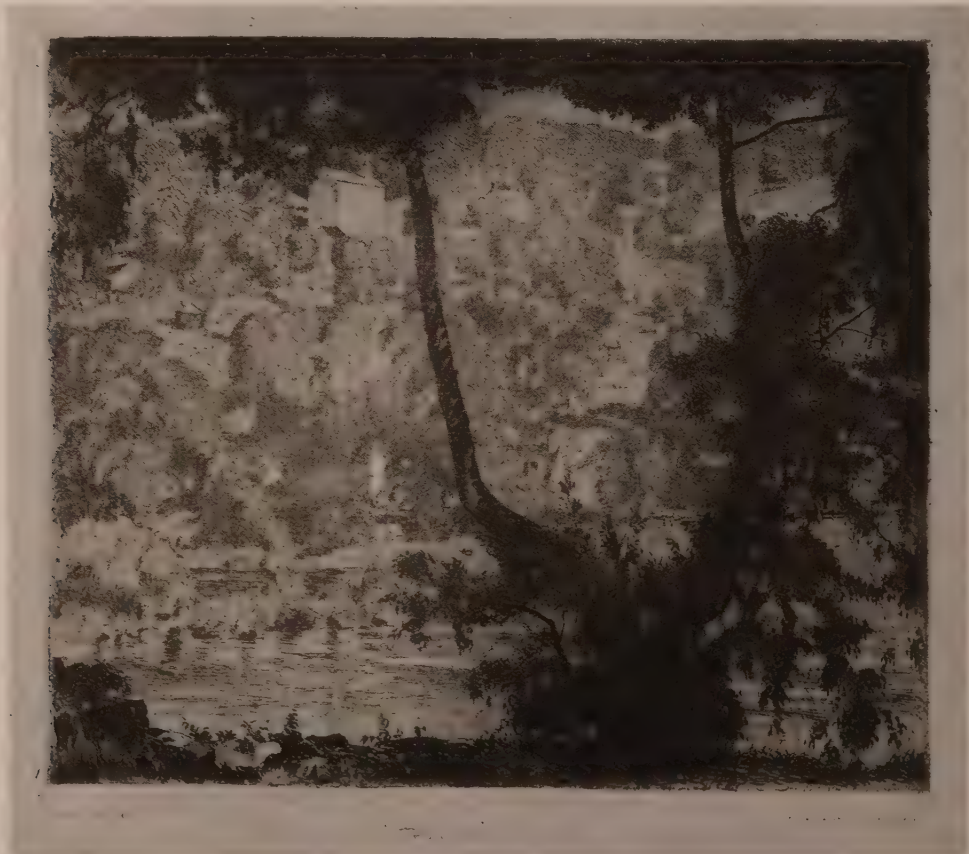
*Courtesy of the Macbeth Gallery*

*Published here for the first time is a set of etchings by an artist whose name hitherto has been associated solely with landscapes and figure subjects in oil. A native of Indiana, Daniel Garber long has been a resident of Philadelphia. There he studied, and now teaches, at the Pennsylvania Academy of the Fine Arts with a summer home at Lumberville in the same state in which section he has found inspiration for most of his work in oil and in this new expression in line. The above print, "Near Copper Mine Hill," illustrates both his favorite type of subject and his technique on the copper plate, not through novelty of subject but chiefly as repetition in another and more delicate medium of his favorite and very familiar landscapes.*





OUT OF AN INDUSTRIAL TOWN GARBER HAS WROUGHT IN "HAMMONDSVILLE" A PLATE OF POWER AND CHARM



THIS PRINT, "TOHICKON," REPEATS IN LINE ONE OF THIS ARTIST'S BEST KNOWN PAINTINGS





BOLDER LINE AND GREATER CONTRASTS IN USE OF BLACKS MARKS THIS STUDY OF "FRENCH HORSES"



POWER AT REST IS THE NOTE OF "HORSES" IN WHICH THE ARTIST ESSAYS VARIETY





LANDSCAPES OF INDUSTRIAL TOWNS IN PENNSYLVANIA, VILLAGES UNTOUCHED BY COMMERCE, AND VISTAS OF RIVER AND HILLSIDE HAVE BEEN TRANSMUTED ONCE AGAIN INTO SCENES OF COLORFUL CHARM BY GARBER WHO HERE PUTS ASIDE HIS BRUSHES FOR THE ETCHER'S NEEDLE AND COPPER PLATE

"LUMBERVILLE" IS THE ARTIST'S SUMMER HOME TOWN RENDERED HERE WITH AFFECTIONATE BEAUTY

EXCEPT IN THE TWO PLATES WITH HORSES AS THEIR SUBJECTS DANIEL GARBER REPEATS IN THESE ETCHINGS THE TAPESTRY LIKE QUALITY OF HIS OIL PAINTINGS. THIS IS A MANNER THAT HAS MADE HIS LANDSCAPE WORK ALMOST UNIQUE IN OUR AMERICAN ART



IN THIS ETCHING, "THE HERON," GARBER THE PAINTER IS MOST CHARACTERISTICALLY HIMSELF



# THE DEVELOPMENT OF D. PUTNAM BRINLEY

BY PETER BRENT WEAVER

FROM IMPRESSIONIST LANDSCAPE PAINTING THIS AMERICAN ARTIST HAS  
WORKED TOWARD A CONTEMPORARY REALIZATION OF THE GOTHIC SPIRIT

THE career of an artist often appears to be a pilgrim's progress with sloughs of despond, ever-retreating delectable mountains, and indefatigable lions guarding the gates of the "palace beautiful." The layman, who does not see the pocket map by which the pilgrim charts his course, may wonder at its apparent deviousness, not realizing that perhaps the shortest distance between two points may not be a straight line at all, but a circle; or that an apparent tangent may really be the exact line of intended direction.

In the work of such an artist as D. Putnam Brinley, which begins with landscapes, later strikes into murals where landscape only furnishes incidental motifs in the pattern, and then turns to design for stained glass, there is nothing to baffle one. For the divergence of interest has only been apparent; the course has been steered by compass, however much it seems to wander. The goal toward which these ostensibly divergent paths lead is that of decorative art where emphasis lies on the pattern and all other elements are made subservient to it.

Mr. Brinley, even when a student at the League, was interested in landscape and never in figure painting. But in landscape painting his absorption was in light and color, and perhaps, almost unconsciously in pattern, for these early landscapes appear to be filled with a pattern. There is not one of them that follows the prescribed convention of his time at the League, which was some twenty years ago, in definite relation between foreground, middle distance, and horizon. Not one has a low horizon line, big sky and woolly clouds.

Rather, the artist painted Nature as he saw it, and came more and more to feel that his only salvation was in painting it as he envisaged it, not as someone else felt he should regard it.

Coming more and more to believe that landscape painting was just one of those things that could not be taught with the same degree of definiteness as the rule of three, the young artist went to Lyme to paint. Later he passed some years in Europe and on his return tried working in the Woodstock colony. But both Lyme and Woodstock had definite conventions for landscape painting, and did not encourage the artist who wanted to go on his own. To paint in the manner that was being taught in the League summer school, and in which pretty nearly everyone else was painting, did not bring artistic salvation then more than it



HIS EARLY LANDSCAPES APPEAR TO BE FILLED WITH A PATTERN

would now, but it did bring approbation and understanding. However, this particular painter seems to have been less interested in the approval of teacher or fellow artists than he was in expressing his creative impulse.

He continued to work away, seeking to find out for himself not a formula for landscape painting, but the means best suited to express his own individual esthetic reaction to the stimuli of the outdoor world. Many locales were tried in this search, many canvases painted. At length there came a crisis, on returning from a sojourn in Bermuda, when the times seemed so decidedly out of joint that he retreated from the world and practically buried himself in a secluded spot in



Connecticut, where the whole matter was thrashed out decisively.

The result was the evolution of the next phase of work, the canvases painted in the same spirit as that of the mediæval designers and weavers of tapestry, who told stories in which the characters and setting were taken straight from everyday life and experience. Both artist and artisan in the Middle Ages filled in the tissue of their popular legend with figures, landscape, social conventions drawn directly from contemporary life, so that there is a naive directness and sincerity in the work that gives it vividness and fascination.

Mr. Brinley has applied many of the principles of this Gothic textile design to big mural canvases with felicitous results. He took a thoroughly familiar subject for theme and proceeded to weave it into a tight texture of design, where each figure, each spreading tree, each flowering plant are as much accents of pattern as details of the story that the whole panel unfolds. The mediæval craftsman might choose the story of the hunting of the unicorn and give marvelous pictures of the life of the time in the depiction of the lord and his hunting retinue, the moated castle and the fair lady who rewards the adventurous knight with some token of her distinguished favor. Into this narrative there were crowded a wealth of symbolic birds and beasts, and a lavishness of flower and plant so that the imagination is stirred to fuse all this web of fact and fancy into a coherent narrative of stirring adventure, the more vivid, perhaps, because so much of its charm depended on the power of suggestion.

Mr. Brinley took for



© Karl La Roche

HIS DESIGN FOR A CARVED AND PAINTED DOOR

theme a picnic, the life of a farm, the crowded movement and varied activities of an Italian quarter on the outskirts of a Connecticut town. He does not insist upon naturalistic representation of either man or beast. Rather he endows his figures with some swift bodily gesture that helps in the unfolding of the story and gives them fine relation to the complex pattern. As the Gothic craftsman used the symbolism of his day as a short-hand that could easily be read, so this artist gives his figures appropriate explanatory notes by the tools they carry, the badge of occupation they wear, the object near which they are placed.

Since a normal scale of figures and landscape setting is out of the question in so elaborate and detailed a pattern as these scenes present, proportion is guided by importance of subject matter in the unfolding of the story rather than by

any actual rule of thumb measurement. So one may find a man taller than the steeple of the church near which he stands, or a dog which could never enter the door he guards faithfully. Emphasis rests on the man and the dog, and the house and church fit into the relative unimportance they really exist in as part of the warp and woof of the pattern. This treatment gives a

piquancy to the dramas which is heightened by the arbitrary perspective, where a figure of the background may loom up twice as large as one of the foreground without any disconcerting reminder of ancient and honorable laws of foreground and middle distance. In fact, all this deviation from the verisimilitude of representational landscape challenges your attention, and almost compels you to



WOOD AND METAL BOX WROUGHT BY THE ARTIST-CRAFTSMAN



follow through the intricate but sustained pattern where these gay little figures move in so strange yet so thoroughly credible a world.

Color, of course, assists in the sparkle and animation of these canvases. It is clear pure color laid on very flat so that the tapestry design becomes pure decoration that may be incorporated into its allotted wall space with no troublesome illusion of depth which is so distracting in a mural painting.

Variation in linear pattern is made to serve in the

of activity, design for glass. In this medium you have all three elements in pure, direct, and vivid expression. He has recently completed windows for a church at Fordham, which illustrate his aptitude for this work and his attitude toward pictorial glass. One should really see the cartoons as well as the beautiful windows, themselves, to appreciate the artist's conception to the full. The glass is hardly painted at all, merely given the indications of the profiles of the figures in the various medallions, so that the light filters through the mosaic



© Karl La Roche

MR. BRINLEY HAS APPLIED THE PRINCIPLES OF GOTHIC DESIGN TO THIS MURAL CANVAS, "ITALIAN FIESTA"

production of variation of mood, so that there is serenity or excitement or a sort of even ebb and flow of movement throughout the different canvases. In the "Boat Yard," with its seething activity, the tempo is most decidedly *molto agitato*, with all these lines criss-crossing and zig-zagging against each other and forming new and abrupt little staccato flourishes in the bustling scene. Or in "The Picnic," with its deliberate framework of perpendiculars cutting the horizontals of landscape with even beat, there is calm and unruffled tranquility.

Mr. Brinley's early interest in light, color and pattern in his landscape work, accounts for his latest phase

of clear glass with no dimming of the radiance of the glowing color. The lead tracery makes a filigree of pattern with its sinuous line springing into rhythmic curves and holding the medallions into fine relation to the whole design. This leading not only makes a network to hold the divisions of glass, but its cutting of the lambent reds, the sapphire blues and rich greens with its dark tracery enhances their brilliant tones.

There is, too, a harmonious treatment of the themes of the Epiphany, Nativity, Crucifixion, Resurrection and Ascension in the pictorial element of the designs that gives continuity of emotion as the eye passes from one scene to another. Great simplicity is the keynote





"THE KING GOES A-HUNTING" IS PAINTED IN THE SPIRIT OF THE MEDIAEVAL WEAVERS OF TAPESTRY

of the whole arrangement. There is little to distract or puzzle over in the directness of this retelling of sacred story. It was from the pageant of mediæval windows that the unlettered congregation learned much of its Bible history, and in the medallions of these windows the little groups of figures and the familiar symbols still tell the story more vividly than any printed page.

Moreover, these colorful windows set in cool, gray walls give color and beauty to the whole interior of the church. They are not only tremulous with radiance as the sun illuminates their splendor, but they throw lavish handfuls of reds and blues and splashes of green everywhere in rich mosaics. Held against this brilliant glow of color the exquisite fluent lines of the lead tracery are emphasized and the harmonious space-filling of the designs more clearly appreciated.

It was the essential note of the Gothic art spirit that while its actual practitioners were divided into groups of men following the individual crafts (such as imagiers, stained glass painters, woodcarvers) the great directing artists were interested in and were masters of all these arts and crafts. And that is why a Gothic cathedral

has been called a "compendium of all human knowledge." Brinley reflects this feeling in working out the design, in the formal Italian Renaissance manner, for a door in the entrance of a New York residence that shows the catholicity of interest in design applied to practical things.

Again, actual work with the hands was indispensable to this mediæval artistic world. The dominant position occupied by the trader guilds is telling proof of this. And it is because he feels this need of direct creation with his own handiwork as a craftsman in wood that he has designed and wrought handsome wood and metal boxes, painted with enamel-like brilliancy, the wrought-iron work contributed by a fellow craftsman.

This gradual development of Mr. Brinley's career from the very prevalent American landscape painter into an artist-craftsman working in the real spirit of the great thirteenth century may be truly taken as a symbol of the regeneration of the art of the Western world. He is a striking illustration of a return to the saner, sweeter spirit of ancient art and its practice that is sweeping through the studios, of America, today.



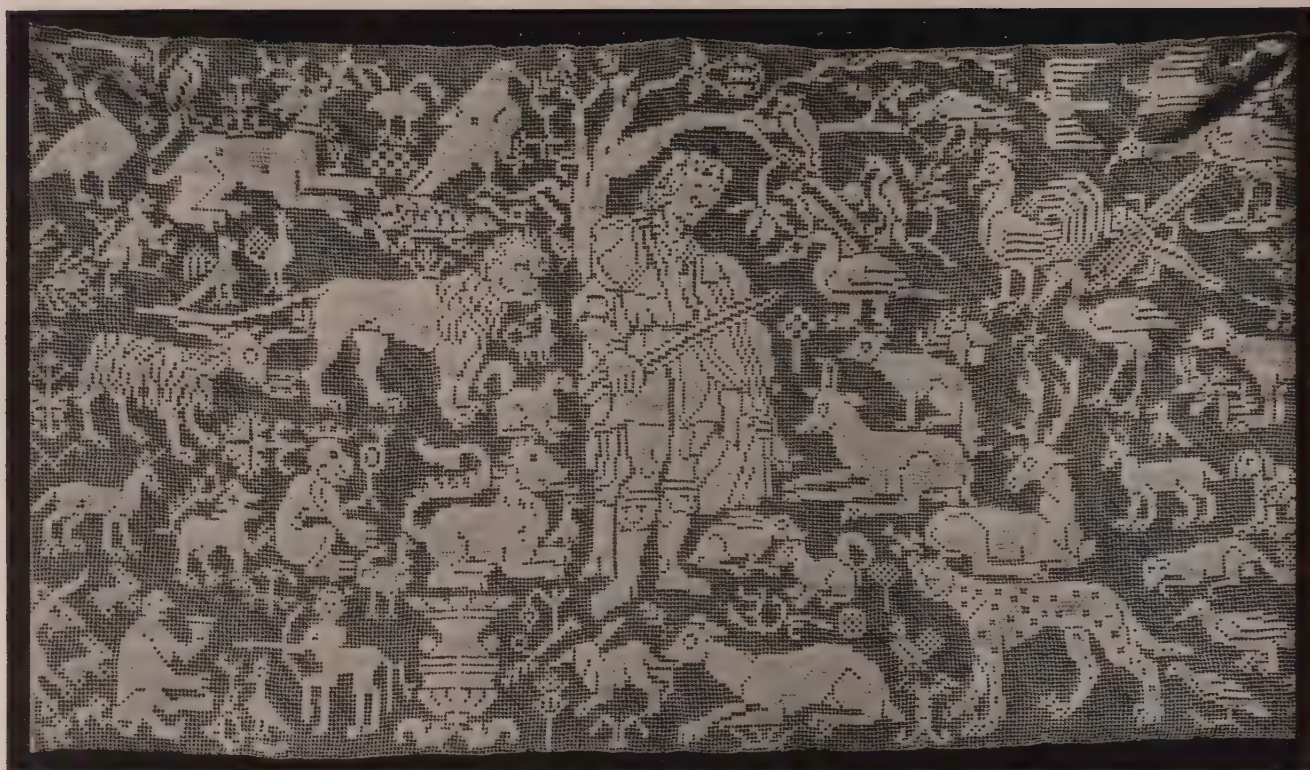
WROUGHT WHOLLY IN THE SPIRIT OF THIRTEENTH CENTURY GOTHIC STAINED GLASS, THESE THREE WINDOWS BY D. PUTNAM BRINLEY ILLUSTRATE COMPLETELY HOW HE HAS STEEPED HIMSELF IN THE TONE OF MEDIAEVAL ART BOTH IN THE COLOR AND ITS PROFOUNDLY RELIGIOUS FEELING



THE SUBJECTS FROM THE LIFE OF CHRIST DEPICTED IN THE CENTRAL WINDOW ARE THE NATIVITY, THE VISIT OF THE THREE KINGS, THE CRUCIFIXION, RESURRECTION AND ASCENSION. IN THEIR DIRECT SIMPLICITY OF TREATMENT THEY ARE ESSENTIALLY GOTHIC, AS IS THEIR EMBELLISHMENT WITH FLORAL MOTIFS







*All photographs courtesy of the Brooklyn Museum*

AN ITALIAN LACE OF THE SIXTEENTH CENTURY DEPICTING ORPHEUS CHARMING THE ANIMALS WITH HIS MUSIC

## PICTURES IN RARE OLD LACE

BY JOAN ANDERSON

LACE WAS SO IMPORTANT IN THE SOCIAL STRUCTURE OF EUROPE  
FROM 1500 TO 1700, THAT IT MUST BE TAKEN SERIOUSLY

LACE may be only lace to us of today—an adornment to be assumed or laid aside carelessly at the whim of changing fashions—but to the mediæval chate-laine, shut up in her gloomy isolated castle, it was a way of escape, for it furnished her (as did embroidery) an outlet for her creative impulse, much as the quaint hooked rugs of Colonial days afforded a means of artistic expression for our ancestors.

To the noble lady of the Middle Ages, the needle was a weapon of defense against the ennui of her existence—the tedium of long winters, the suspense of the days, months, perhaps years, when no word came from her lord away on a crusade or in some interminable war. In the old castles, in the manor houses and chateaux of more settled periods, in the palaces of royalty, Queens and noble-women bent eager faces over lace work, creating with their needles the figures of Bible legend, of chivalry, of classic myth or of heraldry.

This art of making lace with figures in the design was begun first in convents. The earliest forms were

drawn work on linen, in which the threads were darned into patterns. It was not difficult work for the nuns to represent the figures of Bible stories or the symbols of their faith. The lace altar frontal, hanging flat and straight without fold or wrinkle, was legible to the worshippers and supplied one means of teaching the unlettered the Bible. One such altar frontal is fourteen feet long and four feet wide, and contains fifty-six figures in eighteen groups representing the Passion of Our Lord. The wealth of the mediæval churches in these elaborate pieces of handwork is incredible. Inventories made for special demands listed it in amazing quantity and variety. The square meshes admitted of geometrical designs only, so that angles rather than curves were the order of the day. Saints are square-headed, with rectangular bodies, and box-shaped feet with which they tread on astounding dragons with thick, oblong tails.

It is not surprising that this fascinating creation of beast and bird and sacred figures, after the likeness of



imaginations fed on Gothic art, should prove absorbing to the cloistered nuns. Even monks did not disdain lace making, and their pattern books were full of these strange, naive figures of man and beast. The ladies in their turret bowers darned in the archaic creation and the Church symbols with the same ingenuous enthusiasm, but they also represented more mundane matters frequently.

The German laces of the early periods show a predominance of heraldic devices—emblems of chivalry such as the oak leaf, the acorn, the thistle—or amusing hunting scenes where animals such as never were on land or sea are pursued by angular lords and their attendants, minimized in scale to show their relative inferiority of rank. Here are dogs whose tails could easily wag them; riders who bestride horses that are like toys, so that the noble legs of the hunter in his square boots drag on the ground. But there is a delightful vivacity and charm in all these fanciful scenes.

In Italy there was a more conventional type of design and handling,

but there was the same spontaneous, naive delight in creation that gives the work its enduring charm. For all their angular limbs, ridiculously elongated feet

turned at odd angles, and their five fingers all of a length and thickness like teeth in a comb, there is surprising life and character in the quaint figures.

Gay wedding parties, combats, falconry, figures of popular romance, doves in pairs, peacocks drinking from a fountain, flower pots, candelabra are some of the motifs that appear again and again in surprisingly varied combinations. The most terrible beasts with wings as well as claws are hunted in the forest under the spreading branches of a stiff tree; a lord and lady stand at enraptured attention, regardless of the fact that his eye has been inadvertently placed in his cheek, and that, while she is drawn full front, her feet and hands are drawn in silhouette, so that she appears to have no connection with her surroundings. But bliss is apparent throughout the whole scene; flowers strew the landscape, and a very



SPANISH CHALICE VEILS OF THE EARLY SEVENTEENTH CENTURY



AN EXAMPLE OF POINT DE MILAN OF THE SEVENTEENTH CENTURY



A SEVENTEENTH CENTURY SPANISH ALTAR FRONTAL IN WHICH THE CRUCIFIXION IS PICTURED WITH UNUSUAL ELABORATION



AN EXAMPLE OF EIGHTEENTH CENTURY POINT DE MILAN DEPICTING CURIOUS BIRDS AND ANIMALS





HALF OF A FINE SIXTEENTH CENTURY ITALIAN COVER DEPICTING UNICORNS DRINKING FROM A FOUNTAIN

knowing pair of large and angular birds sagaciously avert their heads from the spectacle of the yearning lovers.

Both animals and birds are treated with a sprightly invention that makes them delightful. They seem to have been cherished tenderly by the fair ladies whose needles were so deft and industrious, for they appear everywhere darned into strange shapes and surprising variations of anatomy, but rendered with joyous charm. It is astonishing how much expression and individuality some of these creatures have. A triangular dog that occurs in a repeat motif of this darned lace has a meditative air that would do credit to a philosopher. Birds such as never flitted through forests of this world, with wings that form deep fringes, two heads and other enticing variations of the usual conformation of the genus, have amusing gestures of complaisance or of disapproval of the human scene enacted about them. A spotted giraffe, whose extensive length of hind legs cannot be fitted into the lace band, accommodatingly loops them under his body and gazes gently around him for approbation.

No one should talk about lace patronizingly, for it occupied so important a position in the social structure of the sixteenth, seventeenth, and eighteenth centuries

that it must be taken seriously. It is almost impossible for us to realize to what an extent these exquisite handmade laces were used—by the nobility and upper

classes, of course—that goes without saying, for there were many edicts restricting the wearing of lace to the classes, although there seems to have been no objection to the masses making it.

Lace squares were sewn together for bedspreads; the bed linen itself was edged with lace. Lace was used for hangings and table covers. Not only were shawls, head-dresses, flounces, ruffles, collars, ruffs, and every conceivable adornment of costume made of lace, but one reads of royal burials where the church pillars were twined with gold lace. The Merry Monarch, Charles I, in whose reign the fashion of lace reached its highest point, even trimmed his "carpet bag" with lace, while his brother, James II, a fugitive from England at the court of France, bethought him "to die as royalty should" in a lace-trimmed night-cap.

It was in vain that Papal warnings and sumptuary edicts were directed against the extravagant

use of lace. It continued to be employed in dress and household with lavishness and reckless prodigality, when its fragile nature is considered.



SIXTEENTH CENTURY SICILIAN DRAWN LINEN UNUSUALLY ELABORATE IN DESIGN



In the Renaissance laces there were no square meshes to hold creative fancy into geometrical designs. Angles gave way to curves, mythological creatures were side by side with figures of the Christian legends. Garlands and floriate scrolls gave elegance to the patterns, while fancy was allowed to wander free in the creation of strange birds and beasts and fantastic creatures whose hands and feet flowered into foliage. It is amusing to note that in Venice, where horses

are as rare as unicorns, one of the favorite beasts depicted was the horse, though often much distorted.

Large pieces of lace frequently represented ceremonial scenes and were made for important occasions. A piece of Brussels lace of a later period, for example, shows a fanciful design of St. Helena's Invention of the Cross, carried out in exquisite delicacy of detail throughout the large pattern. Usually these large, formal designs were made in the heav-

ier laces such as the bobbin-made Guipure, for which Flanders was so famous, yet occasionally one finds large designs on filmy nets such as Valenciennes or Point de Venise. A portrait of a young man with a huge helmet with a double eagle as crest and a closed crown supported by two angels above his head is in Point de France of marvelous workmanship. Its size and

and the fragility of its exquisite meshes, there remains for us of a machine-made day a richness of treasure of picturesque lace from all the great periods of its production.



ABRUZZI FILET SQUARE—SEVENTEENTH CENTURY, ITALIAN

An amusing note in the late seventeenth and eighteenth century designs is the appearance of American Indians with short kilted skirts and circlets of feathers about their heads. Another, and decidedly different influence, is shown in exotic plants and Oriental figures reflecting the Chinoiserie, so much the mode of the day.

The tremendous vogue for lace died with the old regime in France. It was even considered unpatriotic

to wear lace in the stern days of the Revolution, so long had it been a prerogative of royalty and nobility. Lace is sometimes said to have fallen with Marie Antoinette on the scaffold, yet for all the attacks of its bitter enemy, the laundress,



AN ELABORATE SIXTEENTH CENTURY ITALIAN PIECE

and the fragility of its exquisite meshes, there remains for us of a machine-made day a richness of treasure of picturesque lace from all the great periods of its production.



AN EXAMPLE OF ONE OF THE OPEN PICTORIAL PIECES OF POINT DE MILAN, MADE EARLY IN THE SEVENTEENTH CENTURY



# THAT SHOW-PIECE, THE DESK

BY HAVEN PAGE

THROUGH FIVE CENTURIES THE HISTORY OF THIS VARIED PIECE OF FURNITURE IS TRACED AGAINST UTILITARIAN AND SOCIAL BACKGROUNDS

FOR five hundred years in our civilized world no household, however simply furnished, has been left long unembellished by the desk, the secretary, the writing-cabinet; and of all pieces of furniture considered essential and serviceable none, I dare say, has been so consistently, so charmingly ornamental.

Today, some may say, the condition is reversed. The man of affairs has his much-used den table, perhaps; and we hear our commuter friends comparing the hours at which they "get to their desks." We know, however, what these business desks are, these drab rectangular slabs—conference boards—graced with hardly a lone inkwell; our age has termed them "office" furniture; while *the* desk—*escri-toire*, writing-table, letter-cabinet—remains the ornate and prized piece in the home, like that to which the servant in "The Comedy of Errors" is sent for money: "the desk that's covered o'er with Turkish tapestry." The playwright, despite his scene, was speaking of a Renaissance interior, and his reference is apt to our subject; for there is no more interesting starting-point for the story of the desk, its decoration and its following of the mode in its society, than fifteenth-century Italy.

"Desk," we learn, is derived from a classic word meaning table, and, subsequently, a writing-table for

priests, scholars and money-changers. It was this flat "desk," covered with a woven drape, which Shakespeare had in mind; and this primitive notary table and the

two-part writing-cabinet were the first desks that came from those centers of Italian mobiliary art, Florence and Siena. The sixteenth century Florentine writing-table illustrated here, sturdily cut in walnut, is a fine example.

The happy characteristic of Italy's furniture evolution was its individuality. Italian rooms called for heavy solid structures which "made" the room rather than added to it. Gothic slenderness found no place in the furniture beginnings of central and southern Italy; and by the time Gothic art was perfected the Renaissance was at its height and the northern Italian provinces—Liguria, Piedmont, Venetia—had absorbed enough of the true Italian design and decoration to offset their Gothic tendencies.

It was this barren and heavy "wall" structure of the Florentine tables and chests that, when writing became universal, marked out the writing-table and then the writing-cabinet—a combination of the cupboard and chest—to be carved and painted with all the inventiveness and skill lavished upon the essential bed and chest.

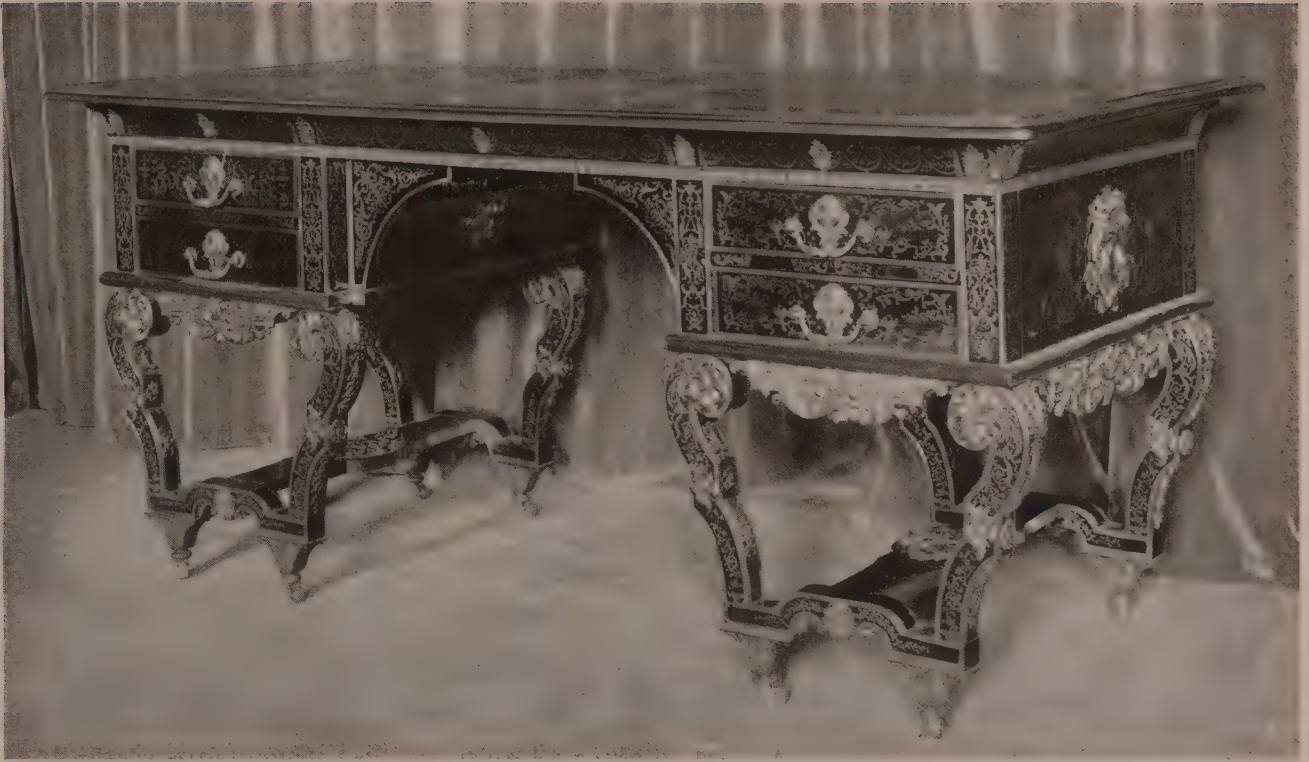
Here at the desk's very beginning we find it destined to play the ornamental more particularly than the useful



All photographs courtesy of French and Company

A LOUIS SEIZE SECRETAIRE OF TULIP-WOOD AND MARQUETRY





A LOUIS QUATORZE DESK BY BOULE, OF EBONY, DECORATED WITH TORTOISE-SHELL AND METAL

role. True, the two-part cabinets were used as depositories for the writing utensils; but in none of the old paintings and engravings do we find the evangelists writing at them—they are always sitting at tables, with or without the removable slanting lectern pieces. Yet it is these cabinets that appealed most to the painter, such as del Sarto, to the carver, such as Donatello—and to the patron.

The writing-cabinets were of two general structures: the cupboard-chest and the cupboard-table. The former, more frequent, had usually a finely painted or inlaid pull-down, which disclosed the drawers of the upper section, and two paneled doors in the lower. A rare and eminent example is the Roman cabinet of Pope Paul III, now in the Victoria and Albert Museum, London, bearing in carved wood relief the Farnese arms. The second type, without doors in the lower part, had the cupboard section fronted with a decorated drop-leaf and set

upon a table base with carved sides like those of a console. An unusually rich Mantuan cabinet of this description, ascribed to the family of the great Beatrice Gonzago, whose clothes were copied in Paris and London, was discovered at Costozza.

As the Renaissance flowered, the cabinet-maker, carver and intarsia craftsman had all they could do to satisfy the lust for sculptured pilasters, for reliefs, for inlays. They overdid it. Their deep-toned walnut pieces with carvings of small figures, almost free-standing

ing one above the other on the cabinet sides and mouldings, must have completely distracted one who attempted anything so prosaic as to sit quietly writing. Yet this was the Tuscan desk, pride of the High Renaissance, the handiwork of the great artists themselves.

When the noble harmony of the cabinet became so over-elaborated the Italian desk could go no farther—and our interest passes to France whose seventeenth century splendor



AN EIGHTEENTH CENTURY MAHOGANY DESK WHICH CAN BE CONVERTED INTO A "STANDING" DESK BY MEANS OF A CRANK





AN UNUSUAL SIXTEENTH CENTURY FLORENTINE CABINET TABLE OF WALNUT

borrowed and embellished what it could not inventively surpass. In the baroque age of the grand Louis Quatorze we find all things superlative. A plate illustrates one of the ornate desks by the cabinetmaker André Charles Boule, a gorgeous creation in ebony with ormolu mounts and brass and tortoise-shell inlaid in decoration after Jean Berain. Similar to this piece, from a celebrated English collection, are desks in the Louvre and in the Frick collection in this city. Who but a painted, silk-clothed fop could have approached such an extravagance?

What but flourishes could have come from the pen of the beau or statesman who, at this shrine of fashion, sat down to a *billet d'amour* or an order for new scrolled cuirasses for his sumptuous body-guard.



A SEAWEED MARQUETRY DESK OF 1690

Allied with the Boule desk in period significance was the rococo marquetry *escritoire* with the fantastic seaweed decoration finely wrought. The example shown here, dated about 1690, from the London collection of Col. H. H. Mulliner, reflects in its twisted legs the caprice of an age that tolerated no simplicity. The marquetry is in brass on a ground of walnut. Romance might lead us to associate with such furniture Tokay or "tay" or tears—but hardly ink.

In the next century Italy could no longer compete with France in the excellence of her

cabinet-makers. The wealth and luxury of the Bourbon Empire had eclipse that of her Gallic sister. The attempts of the Italians to emulate with poorer materials the rococo styles of Versailles resulted in delicate but



often tawdry effects. Only Florence held steadfast in her traditions. Few French secretaires could surpass the preciousness of the early eighteenth century black piece, now in the possession of Mr. H. I. Pratt. The decoration is etched in gold on lacquer. It is understood that this "desk," *dernier cri* in ornament, is to be added to the Metropolitan Museum's Italian collection.

As the magnificence of French fittings reached its pitch there crept in a note of intrigue and artificiality so often evoked by the name Marie Antoinette. The Louis Seize court turned to fragility, secret panels, cubby-holes concealed by false books, and the like. Tulip-wood secretaires with resplendent marquetry and mother-of-pearly inlays were the vogue.

England's rival Queen Anne period was not to be silenced, however. The influence of this English pseudo-classic motif found its way even to Italy and we find eighteenth century Italian desks in walnut veneers with the unmistakable Queen Anne legs and sliding tops revealing secret compartments.

In England the sturdy Tudor furniture had passed through phases of Italian influence, democracy and "French" restoration to emerge in the elegance of Hepplewhites and the contrivances of Sheratons. The late eighteenth century Carlton House type of desk was an interesting indication of a society torn between a conservative German court and the over-Channel example of Louis XVI's luxury-mad *entourage*. We find a description of a Sheraton:

"This Young Lady's Drawing and Writing Table is finished neatly in either mahogany or satinwood with a brass rim round the top. The upper part is separate, being fastened to the under part by pins. In the middle a rising desk slides forward as a drawing-board. Small drawers below the coves at each end are convenient for the stowing of colours. The middle drawer is for the drawings."—We may wonder how many completed drawings by the young lady ever reached that drawer!

Another example of the "contriving" fervor that

delighted Georgian England was a type of stout mahogany desk which by means of a very ostensible crank could be converted into a "standing" desk counter. Here we see the forecast of the industrial nineteenth century, of our recent roll-top desk, of our present typewriter-commode. It was this move toward the efficient and practical that has lifted the contemporary desk out of its historically ornamental mood.—But how Dickens must have smiled at some fussy old librarian cranking this (then obsolete) writing-top up and down!

But we have jumped ahead too fast. Our Colonial ancestors had plenty to say on the subject; and they said it in the "cabinet" tradition, primarily, with decoration and ornamental fixtures that reflected the Puritan austerities and, sometimes, a disregard for European precedent.

The seventeenth century was our age of development from crudities; wealth was being here and there amassed; rooms were constructed with an eye to their decoration—enter the ornamental desk!

We find from examination of wills and

estates the pride in the possession of a desk. "A desk of some kind was found in every respectable house," wrote Esther Singleton in her recent work on early American furniture. "Examples are plentiful toward the end of the century. In 1684 the Reverend Thomas Perkins owned a desk and sealskin case, 250 pounds of tobacco (its value measurement!). Other instances are: an old desk, Mrs. Fauntleroy (1686); two desks, 250 pounds tobacco, Captain J. Carr (1676) . . . and N. Bacon another at *five shillings* in 1694." It is reported that Miss Mary Jones of Gloucester, Va., owns an "ancient desk belonging to the Fauntleroy family" which may identify the one mentioned.

These pieces were in our South and illustrate curiously the French and otherwise romantic inheritance of some of the "Dixie" colonies at their origin. For these "desks" were a development of the Italian cupboard-chest, being a chest of drawers topped with a



A SEVENTEENTH CENTURY LADY'S DESK OF WALNUT



"bureau" which was used, literally as well as in their description, as an "office." The bureau was closed by a sloping flat front that concealed both secret and visible pigeon-holes in the French court manner. The front when "out" and supported by slides, was used as a writing-table.

Going north to New England we find a further development of the chest with drawers. The desk or "scree-tore" mentioned in 1658 in the possession of Connecticut's Governor Good-year was also called a "press desk." This type, of which there were many in New England early in the seventeenth century was made from a great chest of drawers, the upper front being let down by hinges and supported by chains. John Cotton had a "press desk and chest," in 1652. The small separate desk, to be laid, in the fifteenth century Italian manner, on a table, was also common. Simon Eire, we learn, had one in his bedroom in 1653, Christopher Stanley is credited with two in 1646 and Robert Turner with one in 1651.

Two of the most striking examples of these Colonial press desks and lectern pieces are those in the possession respectively, of Mrs. Charles R. Waters of Salem and the Wayside Inn owner at Sudbury. Mrs. Waters's piece is a dark oak chest with panels and pilasters carved in relief design much like those used by the Renaissance intarsia artists. In true old-style tradition she has one of the small removable writing-desks set upon the "chest"; but here we find the idiosyncrasy of the Colonial decorator who, instead of imitating the sculptural reliefs on the sides, like his sixteenth century Roman predecessors, has carved only the front. The Wayside Inn's piece is curious in

that its slanting top is ledged at the crest and the foot, and, in the floral carving of the front, there are the initials "W H" and the date 1648, both in characters far beyond the scale of the decoration.

As the century aged, the Queen Anne drawers and

legs appeared, walnut was the vogue and the piece entered upon its true ornamental career with that of desks of other nationalities. As early as 1669 Antipas Boyse is recorded to have owned an elaborate "scritore and desk" valued at ten pounds; James Edwards, two of cedar in 1676, and Thomas Kelland a "scriptore" (how in their rich spellings did they overlook the *scrittoio* of Vasari?) in 1683. John Blackleach, who left a large estate in 1703, owned *eight* desks! The eighteenth century and its ideas had reached our shores.

The new century, as we have seen, was the age of the modish craftsmen. In the first two decades no great names were associated with cabinet work, or the desk proper, with the exception of the experiments in architectural elaboration of William Kent. Some of his exquisite designs were the distinction of the early Georgian period.

True, there is the writing-cabinet of fame signed by the artist: "Samuel Bennet, London, Fecit"—an architected piece with fluted pilasters and panels of inlaid ornament, acquired by the Victoria and Albert Museum in 1924—but most of the Georgian work is anonymous.

Chippendale adapted foreign designs more sparingly than Kent. He laid the form for much of our despised office furniture with his solid, square dimensions. Hepplewhite carried on this feeling with a less ornamental result, while Sheraton borrowed all the elegance and left the "heaviness" behind.



AN EARLY EIGHTEENTH CENTURY ENGLISH SECRETAIRE



# THE DÉCOR OF THE NEW OPERAS

BY JEROME HART

MODERN AND OLD SCHOOLS OF DECORATION ARE REPRESENTED  
IN SETTINGS FOR THREE PRODUCTIONS AT THE METROPOLITAN

THAT somewhat nondescript product known as opera has been fondly described as an epitome or compendium of all the arts, the principal one, of course, being music. Wagner, who, more than any other composer since Gluck, revolutionized opera, preferred to call his own works "music dramas." He broke away completely from previous forms, especially the stereotyped succession of arias, duets, trios, quartettes, sextettes and ensembles, strung together by recitatives, and wove in one fabric, as an inseparable whole, words and music, making each of equal importance in carrying on the action. He also paid particular attention to the staging of his music dramas, scenery and stage accessories being vastly important parts of the whole. Indeed, the Master, in his famous productions at Bayreuth, was every bit as exigent with regard to the mounting of his works, as he was in respect of the singing and acting.

Since Wagner's day a new school of operatic *décor* has come into being, one partly founded on Bakst's work in connection with the opera in Russia before the World War and partly on the German modernistic movement. The realistic school still endures in the older operas of the type of "Aida," "William Tell," "Carmen," and "Traviata," while the modern movement is represented in the *décor* for "Pelleas and Melisande," "Boris Godunoff" and "Le Coq D'or." In common with the Chicago Opera Company, the Metropolitan Opera House of New York has endeavored in recent years more or less to live up to the Bayreuth tradition in its presentation of Wagnerian opera, while in many of its other productions it has attained a high degree of artistic excellence, notably in those operas and ballets the scenery and dresses for which were designed by the Russians, Bakst, Anisfeld and Soudekine. And it is to the artistic credit of our two important

operatic companies that they grant equal privileges to both schools in their presentations of new works or revivals of old ones.

Since the beginning of the present season, down to the time of writing, there have been three new productions at the Metropolitan: "Der Barbier von Bagdad," "L'Heure Espagnol," and "La Vestale"—a German, French and Italian opera respectively. In representation

they illustrate the catholicity of the direction of opera at the Metropolitan, for, while that experienced master of the craft of stage *décor*, Joseph Urban, is responsible for the scenic designs of both "Der Barbier von Bagdad" and "La Vestale," Joseph Novak of the Metropolitan's own ateliers provided the very adequate setting of "L'Heure Espagnol." And it also may be noted that while Mr. Novak's



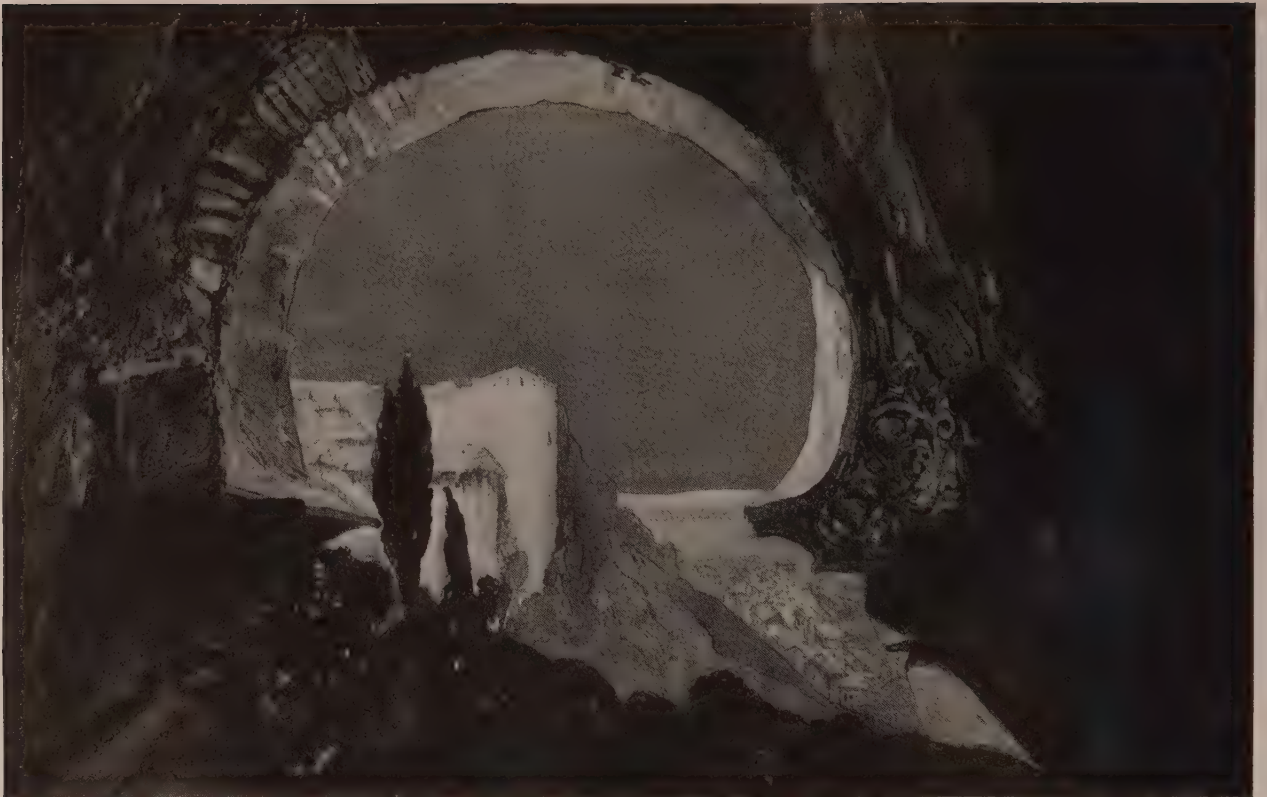
JOSEPH URBAN HAS GIVEN THE OPENING SCENE OF "DER BARBIER VON BAGDAD" JUST THE USUAL ORIENTAL SETTING

decoration is of the elder realistic school, Mr. Urban's represents both the old, in "La Vestale," and the new in the German work.

Watching the progress of "Der Barbier von Bagdad," one could not help feeling that Mr. Urban had somewhat missed his opportunities. The opera, although it is stilted and old-fashioned in its humors as well as its sentiment, really possesses great scenic possibilities, and in the first act the artist has supplied a somewhat indifferent background to the characters and episodes. But the second scene has real merit, both in composition and color. One sees the old Persian city through a huge arch, forming a frame, and the vista is full of quivering sunshine, and almost tropical heat. On the whole, from a spectacular and artistic viewpoint, the revival of this sufficiently amusing and melodious work of the middle of last century is interesting though not extraordinary.

In "La Vestale," however, management and artist have let themselves go. The former apparently has given *carte blanche* to the artist, and the latter has worked





DER BARBIER VON BAGDAD

SCENE TWO

HERE ONE SEES THE OLD PERSIAN CITY THROUGH A HUGE ARCH, FORMING A FRAME, AND THE SCENE IS FULL OF QUIVERING SUNSHINE, AND ALMOST TROPICAL HEAT



LA VESTALE

ACT ONE

IN THIS IMPOSING SETTING JOSEPH URBAN HAS USED EFFECTIVELY, IN THE FOREGROUND, AN ARCHWAY AND A LONG FLIGHT OF STEPS LEADING UP TO THE FORUM

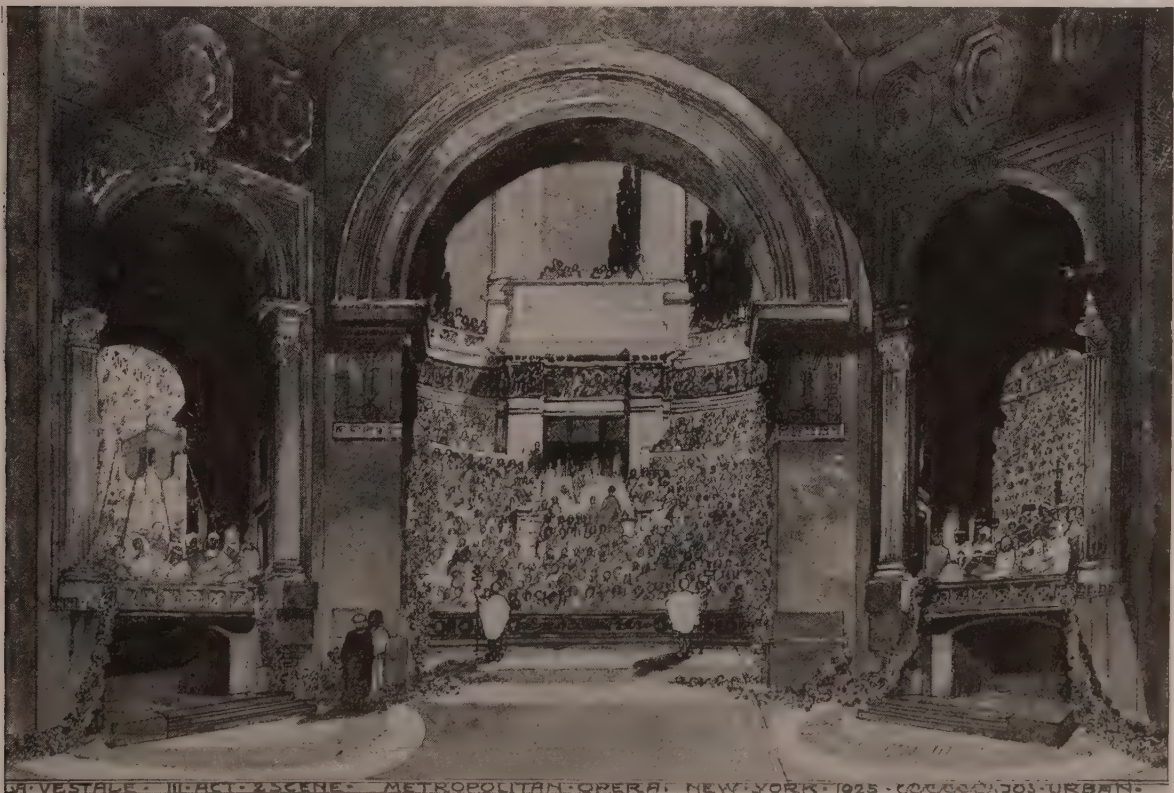




LA VESTALE

ACT TWO

THE SETTING FOR THIS SCENE IN THE TEMPLE OF THE VESTAL IS COLDLY CORRECT BUT NEVERTHELESS HIGHLY IMPRESSIVE, WITH ITS CIRCULAR ARRAY OF PILLARS SUPPORTING A FRIEZE AND A DOME



LA VESTALE

ACT THREE, SCENE TWO

IN THIS SETTING, REPRESENTING THE CIRCUS OF FLORA, MR. URBAN HAD AMPLE SCOPE NOT ONLY FOR ARCHITECTURAL EFFECTS, BUT FOR BLAZING COLOR





IN THIS VIEW OF THE CAMPUS SCLERATUS, FROM ACT THREE OF "LA VESTALE," THE DESIGNER HAD A REALLY FINE OPPORTUNITY. THE CENTRAL CYPRESS IS, PERHAPS, TOO BIG AND DOMINANT, BUT THE STORM-SWEPT SKY AND THE GROUPINGS ARE EFFECTIVE

ably enough in a medium which, after all, presents few difficulties. For the classic period of Rome before its decline and fall has as strongly defined a character as has, say, that of our modern American cities, with their towering skyscrapers. Architecture of a modified Greek character, vast theatres and circuses, pillared temples, friezes, statues, busts, urns, wide flights of steps, ultramarine skies and dark cypresses—all these are inevitably present in pictures of ancient Rome, a tradition preserved in modern pictorial art in the work of Alma Tadema and Sir Frederick Leighton. It needs a Claude Lorraine or a Turner to give to pictures containing such details the quality of something far beyond mere architectural and landscape facsimiles in paint.

Mr. Urban's studies of architecture in "La Vestale" are, like Tadema's, impeccably accurate, and being on a very big scale are extremely effective. The scene of the Forum in the first act is massive and imposing, and Urban again has recourse to his favorite device of an archway (that of Trajan or Severus) in the foreground, with a long flight of steps leading up to the Forum, which is seen, *in petto*, through the arch. The scene affords opportunity of grouping the characters on various planes, and Mr. Wymetal's staging of this feature of the whole picture is admirable.

The scene of the Temple in Act Two of "La Vestale" is as coldly correct as a Flaxman design, with its circular array of pillars supporting a frieze and dome, from which the scene is lighted. In the view of the Campus Scleratus, in Act Three, the scene painter had a really fine opportunity, though the central cypress might be considered altogether too big and dominant; clumsy, rather than tragic. The storm-swept sky and the groupings are suggestive, and the general effect of the scene is both impressive and oppressive.

In the final scene Mr. Urban had ample scope, not only for architectural effects, but for bright and well-nigh blazing color. It is the Circus of Flora, and again we have the arch, with a vast circus in the background, the tribunes and seats packed with a gaily garbed throng, rising tier upon tier.

Operatic costume has been vastly improved in recent years. The former anachronisms (such as ballet girls in the traditional white tulle skirts of the nineteenth century, in the ancient Egypt of "Aida") are almost never seen nowadays. And as they have improved in accuracy in chronological verities, so they have improved in beauty of design and material. Seldom have they been more representative of these artistic elements than in the new *décors* picturing Rome and Bagdad and Spain.





IDEAL HEAD

G. L. BROCKHURST

THE FLAT TONE EFFECT IN THE PAINTING BY THIS ENGLISH  
CONTEMPORARY ARTIST IS CHARACTERISTIC OF HIS SCHOOL







# DECORATIONS IN BOUDOIR BOOKS

BY JEROME E. BROOKS

THE FEMININE AND DELICATELY PAGAN SPIRIT OF FRANCE IN THE EIGHTEENTH CENTURY WAS REFLECTED IN THESE GRACEFUL DRAWINGS

ONE phase of the art of saying nothing of importance gracefully in the French manner was perfectly materialized by the decorations to the boudoir books of the eighteenth century. These are the trivialities, the repartee, the scintillating trappings of that wholly operatic period in France, translated and made visible by the *fleurs*, *chiffres*, *culs-de-lampe*, *cartouches* and other decorations with which the artists garnished their texts.

These illustrations take many forms but they are essentially similar in treatment, and they are all tintured by that spirit of the time that was both feminine and delicately pagan. They are all gay and unrestrained by anything but a sense of harmony. They could be as deliciously nonsensical as a *Chinoiserie* of Pillement, or simply and exquisitely lovely—as lovely, say, as a design by Watteau, who powerfully influenced the decorative artists of his time. It did not matter so much what was done, as how it was done; it had to be the embodiment of grace, to offer, delicately, a fillip to the reader's esthetic sense. Whatever the ornament was that employed space un-

occupied by type, whether it reproduced a decoration employed on fans, on walls, or on furniture; whether it was a group of sportive cherubim, or an original creation, it submitted always to one essential recognized by good artists—appropriateness.

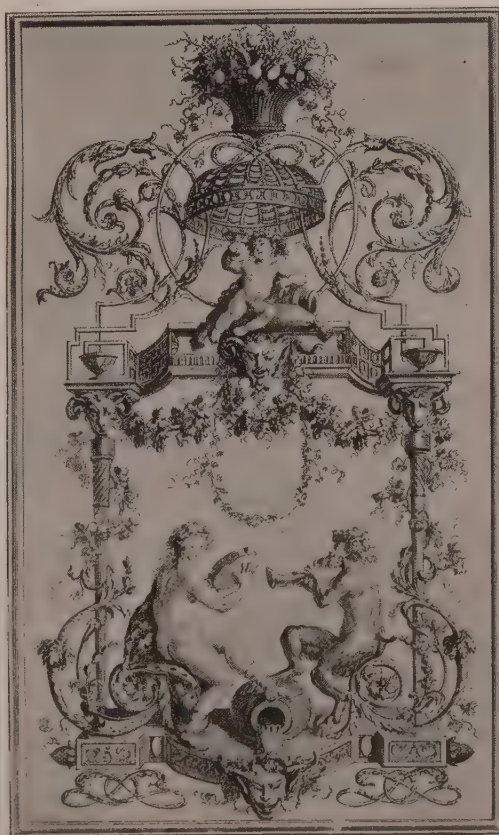
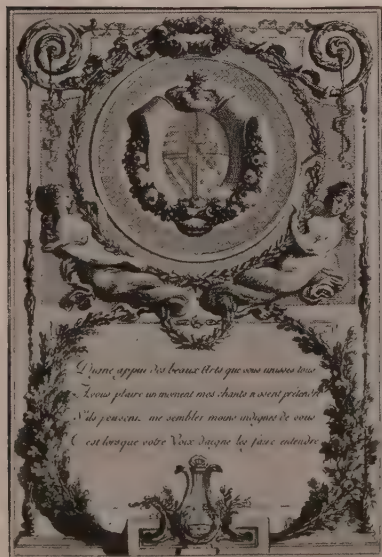
Skilfully elucidative of such successful treatment are the head- and tail-pieces in the de Sève Racine, 1760, in which the chubbiest undraped infants gravely mimic the tragedies to which they are the reader's prologue and epilogue, and the much more famous Boccaccio of 1757, with its unforgettable series of delicate *culs-de-lampe* by Gravelot.

It is for the graphic illustrations, of course, that these eighteenth century French books are most valued by collectors. But those volumes enriched by pure decorations are the most characteristic examples of book-making in the brilliant period from about 1730 to the time of the Revolution—the real *livres à vignettes*. Never to have had these ornaments is to have missed

some of the most perfect examples of the work of Choffard, Marillier, and Eisen—sensitive, velvety, lovely things that caress the eye and

BELOW, THE DEDICATION FOR "CHANSONS DE LA BORDE", EMBELLISHED BY MOREAU. RIGHT, AN UNUSUALLY DELICATE AND FRAGILE EXAMPLE OF THE ART

All photographs courtesy of the Rosenbach Company



BELOW, A HEAD-PIECE BY MARILLIER, DISPLAYS THE PERFECTION OF HIS WORK





invite remembrance. Fragile as they are, they have been able to wrest many a dilettante volume of the period from that element in time which deposits most things into the limbo of forgetfulness so quickly.

The great texts of the world needed no adornments, of course, and the natural inferences suggested by the profuse number of illustrated books of the period are not wholly favorable to the texts. One would not say of Banier's Ovid, *par exemple*, that it is great translation; one would say that it is one of the most successfully illustrated books of the period, with its delightful decorations by Choffard.

When that prince of amateurs, Watelet, offered his charmingly illustrated literary diversion, "L'Art De Peindre," 1758, it brought upon itself the snorting contempt of Diderot. "If it were mine," he wrote, "I would cut out all the vignettes, frame and glaze them, and throw the rest into the fire. . . ." Voltaire, on the other hand, at least once turned an indifferent face to the illustrators in that note in which he remarked: "I never liked prints in books; what does a wood-cut matter to me when I am read in the second book of Virgil, and what graver may add anything to the description of the city of Troy?" But it is interesting to know that later he had so far revised that opinion that he insisted upon Gravelot as the illustrator for the set which embalmed his works, 1768-84.

Even if Voltaire had continued to admit that he cared naught for the book-artists, they had already confessed that they cared a good deal for Voltaire. Most of the great illustrators of his own time,—Moreau, Cochin, Eisen, Marillier—embellished his books with their airiest gestures and gave to the collectors of his own, and a later day, an excuse for having some of his least desirable works on their shelves.

The position of the decoration on the page con-

siderably affected the subject and its treatment. *Cartouches* for title-pages and vignettes for the same were quite often both ornamental and elucidative. Perhaps it would be better to say that there was not so

much elucidation in them as a thinly-veiled allegory, employed as the introduction to the subsequent text. Many of the *culs-de-lampe* were gracefully interwoven designs purely decorative in aim, but most often they offered some lingering echo of the text or something delicately suggestive of a recurrent theme in the book. In all this work two figures were

most frequently employed—idealized undraped women, and dimpled cherubim, certainly the most cunning and adorable infants that were ever given breathless life—and the cleverest!

One is almost certain to find in the major portion of the decorative illustrations to these *livres à vignettes* the queenly presence of the silvery, shining Venus and her unvarying court of attendant cupids. Gracefully as she drapes herself among various adoring groups, she becomes positively boring after a little while because she does lack an "infinite variety." A census of cupids and cherubim brought into existence by the eighteenth century vignettists would assume an extravagant figure. One is reminded of those *griffonis* of Fragonard occurring in St. Non's collection which displays whole schools of bald-pated, milk-fed infants sprawling gaily downward through the void, probably for use in the designs of the illustrators.

The most skilful exponent of this art in miniature was Choffard—that Pierre-Philippe Choffard who was a pupil of Rabel and a

"graveur d'ornement." In pure decoration he was unsurpassed by any of his contemporaries and much of the fame of that perfect example of harmonious book-making, the "Fermiers-Generaux" edition of La Fontain's "Contes," is due to the ornament of Choffard.



A HEAD-PIECE BY WATELET, MADE FOR "L'ART DE PEINDRE" IN 1758



THIS TAIL-PIECE BY CHOFFARD, THAT CLOSES THE SERIES OF PLATES FOR BANIER'S OVID, 1767-71, IS ONE OF HIS BEST



He never produced a careless piece of work, not even when he only sketched an *ex libris* or his trade-card. With the deftest, the lightest touch imaginable, he could produce a microscopic masterpiece, or impress on the blank portion of a printed page something undeniably beautiful. His was a gesture as gracious and as light as a rose stirred by the breeze, and he was intimate with beauty in her secret, shyest ways.

His work has awakened an admiring chorus in which the clearest voice is that of Lady Dilke, who departs from her usual academic restraint, in "French Engravers and Draughtsmen of the Eighteenth Century," to write that "The brilliant *culs de lampe* of the 'Contes' are most justly famous, and above all the others must stand that marvel of beauty and delicacy which serves, at the close of the Rossignol, as the frame of his own portrait. The bird in his cage, the flowers of the wreaths and ornament on either side are indicated with a spirit and precision which take nothing from the exquisite lightness of the work; every detail contributes to the luminous effect of the head in the center, which is treated as a gem might be set by the hands of a skilful goldsmith."

The tailpiece by Choffard that so brilliantly closes the series of plates for Banier's Ovid, 1767-71, is one of his best. Consider the swirling grace of that cherub who, supported by a convenient cloud from the flaring torch below, showers wreaths upon the tablets commemorating the artists and engravers who illustrated these volumes—but consider it as lightly as it was conceived. This is gossamer stuff which would perish before the bludgeoning school of moral criticism. They are not serious, these sparkling gems of engraved designs — they but "varnish nonsense" with artistic skill and that is quite enough.

Choffard produced abundantly, and he had the advantage of most of his contemporaries in that he engraved his own designs. In that

matter, however, he was met by the dexterity of the great Moreau who occasionally reproduced his own work, as did (sometimes) Gravelot and Cochin.

One cannot consider Choffard and the "Contes," of

course, apart from his more famous co-worker, Charles Eisen. The illustrations of this artist for that aristocratic book are regarded by many as his best. Actually—working in a smaller scale and apart from graphic subjects—he was more sensitive and more alluring in the piquant "Les Baisers" of Dorat, one of the daintiest books of the time. Here one finds in concentrated form the very things that were throbbing in the air—dilettante things that played with love, with poetry, with the arts and even with life itself, and not so much as touched the fringe of serious thought with its finger-tips.

It was in this kind of work that Eisen was at his best; the discerning have not regarded him as always successful in his interpretative work, although one must positively exempt at least "Le Temple de Gnide," 1772, from that charge.

The fragile nature of his decorative design could not have been transmitted by any but the most expert of engravers. In these Eisen was particularly fortunate. If he had Aliamet, Choffard, and Le Mire to interpret him in the "Contes," he had Aliamet, Delaunay, and Masquelier to reproduce his work for "Les Baisers," and the skilful Le Mire translated him in "Le Temple de Gnide."

It seems to be generally granted that Eisen lacked the variety and the flexibility of Moreau in elucidative work, but, as is pointed out in the entertaining "Les Livres a Vignettes," published in Boston in 1823: "He was unequalled in delineating the voluptuous. He knew how to give an inexpressible charm to everything that concerned the attractiveness of woman, to her beauty of form, her grace of figure and of manners, of dress and of coiffure, with every minutest detail executed with a velvety touch that



A SPORTIVE TAIL-PIECE BY GRAVELOT  
FOR THE BOCCACCIO OF 1757



A MORE FORMAL TAIL-PIECE BY CHOFFARD  
FOR LA FONTAINE'S "CONTES"



ANOTHER BOCCACCIO TAIL-PIECE IN  
GRAVELOT'S BEST VEIN



is found in the work of no other artist."

The peculiarly sensitive personal qualities of his work, his lightness, his perfect understanding, made it impossible to pass on his art to pupils. He had no disciples and those who imitated him were conspicuous by the coarseness with which they handled themes which, even if they were indecent, could have been moulded into something lovely and gracious under his hand.

Most famous of the illustrators of the period and most successful was Moreau *le jeune*, who, with a spirit that was as exuberant as it was intelligent, could often illustrate the same scenes in the same works in an entirely different manner. He embellished both Voltaire and Molière in this fashion—sufficient indication of his extraordinary fertility and imagination.

One thinks of his work as particularly shining; it has that quality of light, of luminosity, that is his especial style and is immediately recognizable, which could be caught only by the finest engravers. His plates for the "Chansons de La Borde," for Laujon's "Les Apropos de la Société," for the Bret Molière, to name but a few, are unforgettable, but when he cared to turn his hand to title-pages and vignettes he was as skilful, and as conscientious. One thinks of him as only incidentally a decorative artist, but, concerned so fully as he was with the production of illustrated books, he could not avoid an occasional ornament. And even though this special form was auxiliary to his work, he consummated the art of the engraved title-page and the vignette in several brilliant examples.

In the designing of head- and tail-pieces three artists were particularly prominent: Gravelot, Marillier and Choffard. Marillier's best work is unquestionably in the "Fables" of Dorat, in which he displays, as elsewhere, how perfectly he was attuned to the times and how able an exponent he was of its *insouciance*. Hubert-François Bourguignon *dit* Gravelot is chiefly famous for his illustrations to the Boccaccio of 1757 in which he

was associated with Boucher, Cochin and Eisen. In the cunning artifice with which he designed the admirable *culs-de-lampe* to that work he is absolutely unrivaled. Le Mire, skilful as ever, transmuted the very spirit of delicate mirth with which Gravelot endowed these miniature scenes, and produced an ensemble of ravishing engravings.

Although he had the ability for exceptional work, Gravelot denied to his art the complete devotion which

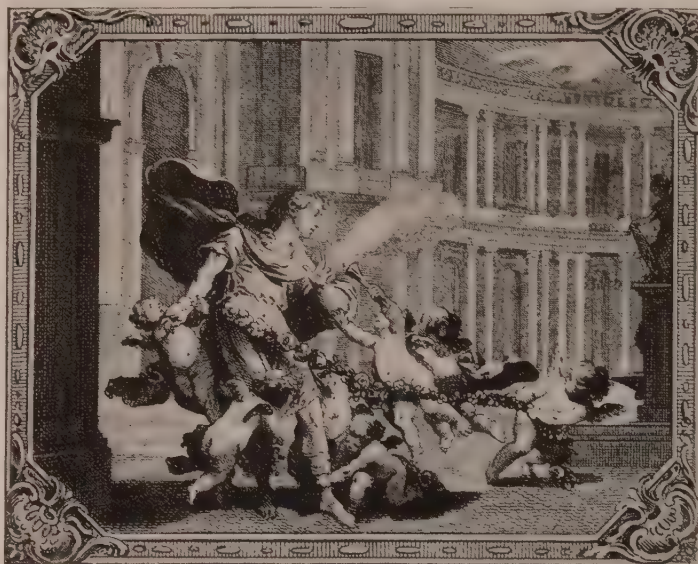
art demands and which is its right. He was one of the first who realized that the book of the day was the book which could be conveniently handled, and he led the way in designing illustrations appropriate to the size as well as to the text. Something of the characteristics of the seventeenth century clung persistently to his work, although it may have been that his early years in England powerfully influenced his style. Not many an artist, however, could boast of so quick a wit

and so light a hand, essential qualities for the successful fulfilment of the work he chose to do.

It is a thought that invites one that at the time when Spain was developing her Goya, and England her Hogarth, France was perfecting the style of her vignettists. In this debonair school that produced so abundantly and with such half-jesting nonchalance many of the artists of the time were represented. The brilliant art of Watteau, who achieved practically nothing in book illustration, was vicariously displayed by the work of his pupil, Boucher. And Fragonard, who treated few books, is presented in an occasional title-page

vignette that makes one regret that he did no more. There were others—such as Quéverdo, designer of ornaments, Borel, and that inventor of *culs-de-lampe*, Bachelier, who produced some enchanting trifles.

To capture loveliness in all its aspects, to transfix on a plate all the exquisite nuances of mannerisms and speech that marked the period, was an aim of these vignettists that was wholly successful in treatment.

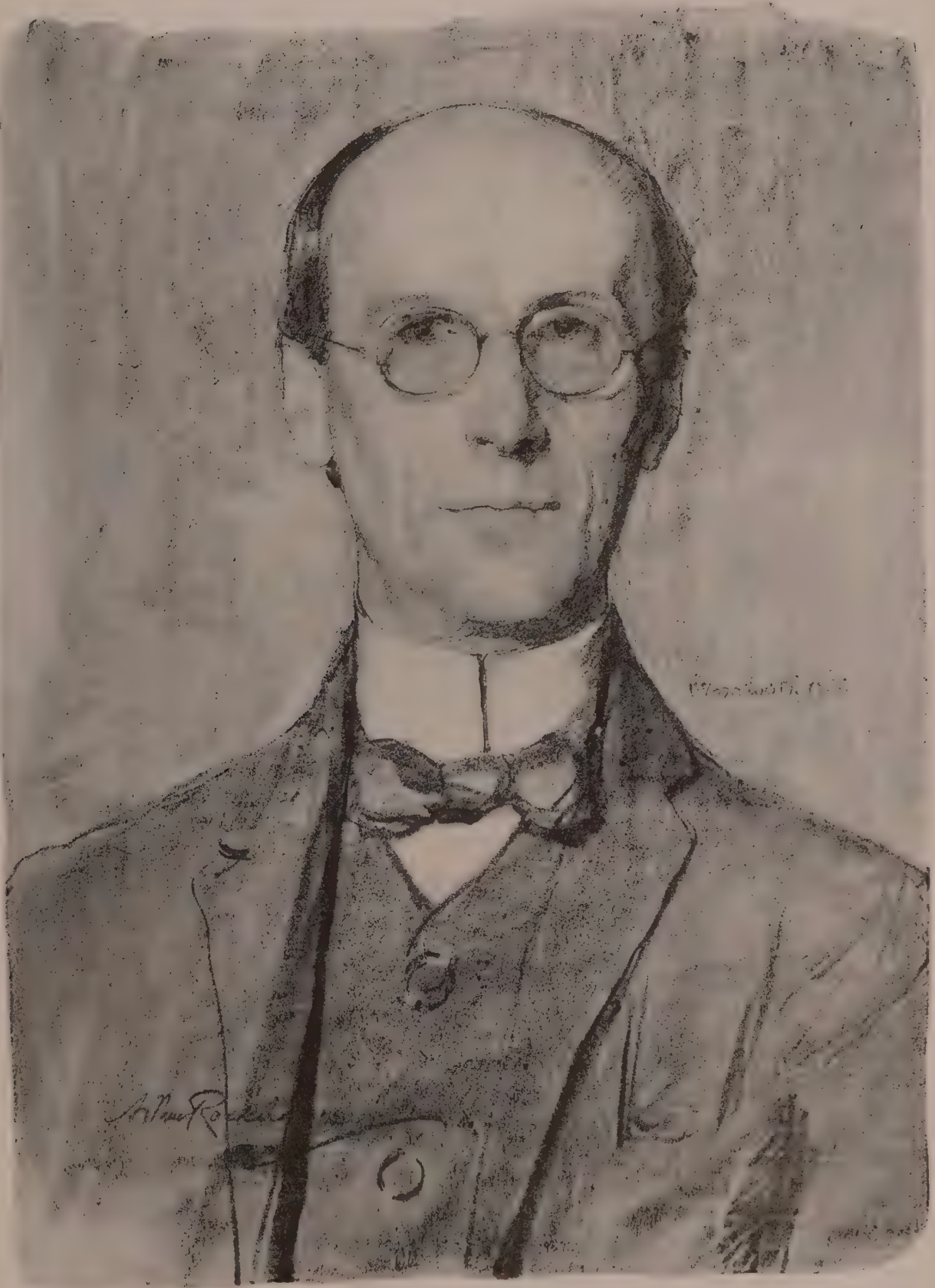


A PIQUANT HEAD-PIECE BY CHARLES EISEN FOR "LES BAISERS" OF DORAT, ONE OF THE DAINTIEST BOOKS OF THAT PERIOD



A CULS-DE-LAMPE DESIGNED BY BACHELIER AND ENGRAVED BY CHOFFARD





*Courtesy of the Ebrich Galleries*

### A PORTRAIT OF ARTHUR RACKHAM

BETWEEN 1905, WHEN HE ILLUSTRATED "RIP VAN WINKLE," AND 1922, WHEN HIS "WONDER BOOK" WAS ISSUED, HE HAS ESTABLISHED HIMSELF AS THE MOST DISTINGUISHED ARTIST IN THIS FIELD. THE AUSTERE COUNTERTENANCE REVEALED IN FLORA LION'S LITHOGRAPH CONVEYS NO HINT OF HIS EXQUISITE AND ROMANTIC FANCIES





"COLD SPRING HARBOR, LONG ISLAND" IS INCLUDED IN THE ARTIST'S CHICAGO EXHIBITION

## LANDSCAPES BY ROY BROWN

BY BURGER VAN HORN

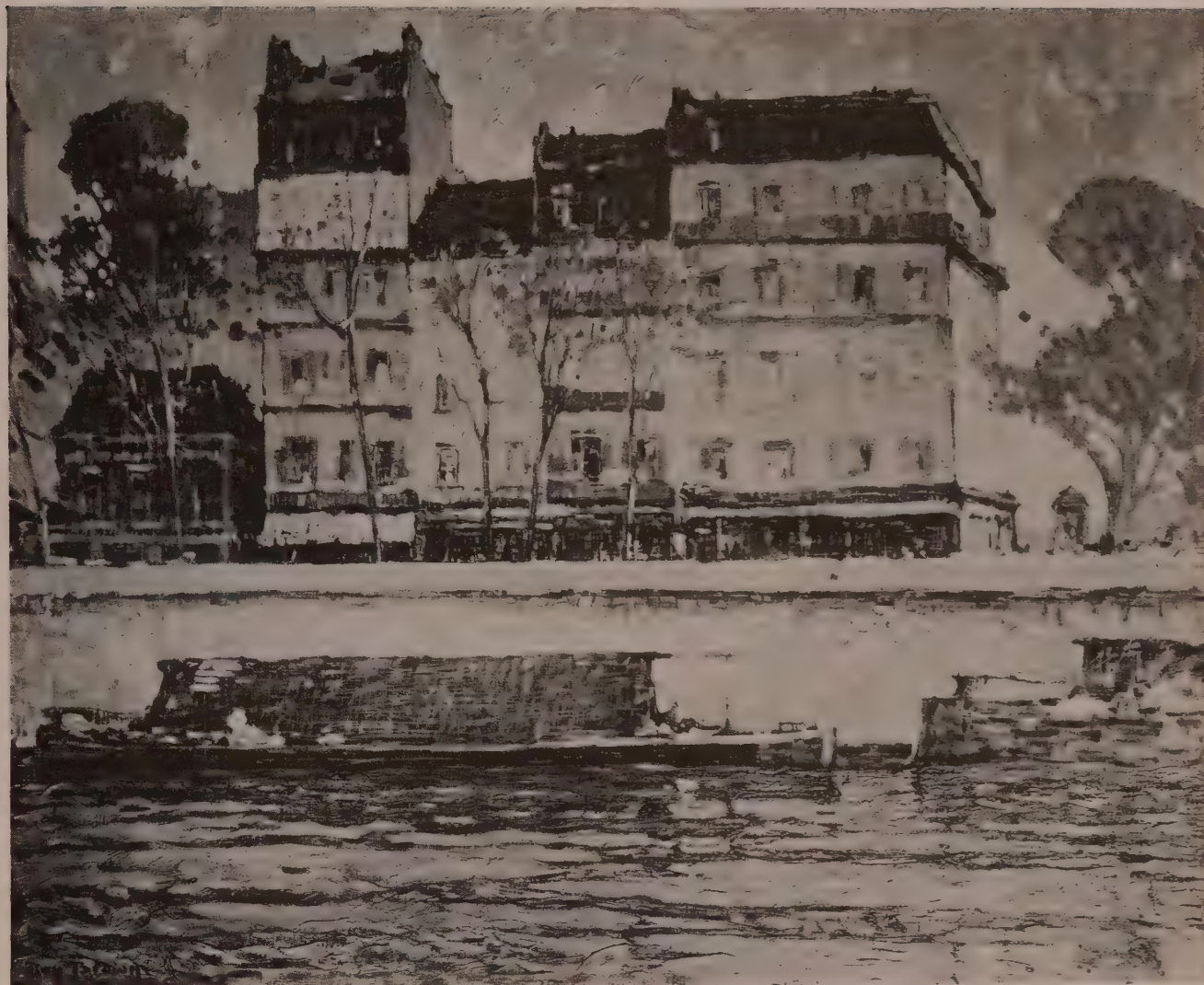
AN AMERICAN ARTIST WHO IS ASSOCIATED WITH NO SPECIAL GROUP  
BUT IS REPRESENTED IN MUSEUMS THROUGHOUT THE COUNTRY

THERE is a quality about the work of Roy Brown which engenders a feeling that he would have been accepted, without more than the customary trans-Atlantic hesitation, by the English. This has nothing to do with his subject matter, which is largely American and occasionally French. It has to do, more than anything else, with the directness of his method and the simplicity of his designs. Also there is a certain regard for the handsomeness of the pigment itself, which seems to ally him to the livelier English landscape painters. Again, his disregard of sensationalism, his steady pursuit, from the beginning, of his own way in art, would be respected by the British. Not that his ability to look

well in a British exhibition is at all important, one way or another. It is merely another one of those tags with which it is our habit to inflict artists so that we can the more readily find a place for them in the filing cabinet.

Certainly he ought to be American enough. Else why select Decatur, Illinois, to be born in? As a matter of fact he is. There is the American accent, without doubt; the tang, the consciousness of the dry, clear atmosphere, the ruggedness of sturdy trees which have gained characteristic shapes through their storm-resistance. In contemplating the illustrations in the present instance, it is quite patent that the round and elliptical and semi-elliptical forms with which a certain





ABOVE, "THE RIVER FRONT"—PARIS. THE LANDSCAPE BELOW HANGS IN THE UNIVERSITY CLUB, MILWAUKEE

school of modern art is concerned would not interest him. He has a strong and very personal decorative sense but it does not run to that sort of pattern. He wants his trees with most of the leaves off, or he wants the type of tree in which the limbs naturally make a very definite gesture. A favorite composition of his is to use his trees as a powerful lineal pattern in the foreground and to reveal his landscape through this partial screen.

It cannot be said that Roy Brown belongs to any special American school. He is no nearer Willard L.



Metcalf than he is George Bellows, or Samuel Halpert, or Eugene Speicher, or Childe Hassam. Perhaps Jonas Lie, with his tendency to decorative-realism, is more in the same vein. He is not staid enough to be welcomed by the dyed-in-the-wool Academicians or carried off his feet sufficiently to be associated with the most modern groups. He stands, therefore, singularly alone. Which is, probably, very good for him. He is of a type that would not condescend to the insertion of the slightest suggestion of what we call "the human interest" to





"PONT MARIE" IS AN IMPRESSION OF ONE OF THE OLDEST BRIDGES IN PARIS, AND WAS PAINTED IN 1922



"THE STACKS" WAS PAINTED IN 1913 AND HAS BEEN IN SEVERAL LARGE EXHIBITIONS



catch the popular taste. Which means that no grazing cows or red-jacketed children sully his landscapes. Landscapes they are, pure and simple, to be accepted or repudiated solely on their moral and artistic worth. It is an integrity which cannot be too much applauded. It is interesting to see how much he has progressed in the way of personal expression during the time that has elapsed since the early painting of the hay-stacks under

result of his early practice in black and white on the *Chicago Tribune*, and through various magazine sources. This was in the very early days, before he went to Paris. The reason he went to Paris is, by the way, amusing. Someone advised him to seek out the drama of the great spaces of the far West. Which, curiously enough, acted as an impetus to send him on the familiar route to the celebrated French capital. He had studied at



"KITTRIDGE LEDGE" WAS LOANED TO THE CURRENT CENTENNIAL EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

snow, and one of his more recent works, "Kittredge Ledge," which has been loaned by its owner, Mr. A. Ludlow Kramer, to the Centennial Exhibition of the National Academy of Design. The early picture is well spaced, agreeable, and might have been painted by one well trained man as well as another. The Academy painting, on the contrary, needs no signature to those who know the artist's work at all. It is stamped with itself, which is the way it should be. It has in it that maturity based on character which, in its turn, is built upon long concentration and experience, through a steady, relentless process of rejection, of elimination, until the essentials have become an established conviction.

The linear sense which is so definitely his may be the

the Art Students' League in New York, so the French schools were, naturally enough, the next conventional step. He went for a few weeks to the little village of Trepied, and remained five years. This was in 1907, when Chauncey Ryder was starting home to America. This left Mr. Ryder's house vacant and ready for the Browns to step in. Very charming it was, and very primitive; an old farm, low, one-storied, built around three sides of a court, and boasting some acres of ground. Trepied is just across the bridge from Etaples, one of the oldest art colonies in the country. It was an ideal place to live charmingly and economically. There were the dunes and the pine woods for subject matter and art for art's sake within convenient walking distance. One of his first successes was through the





THIS PAINTING, "A CORNER OF NEW YORK," IS A VIEW OF THE AEOLIAN BUILDING ACROSS BRYANT PARK

medium of the sand dunes, when the Friends of American Art purchased one of the Trepied paintings for the permanent collection of the Chicago Art Institute in 1915. As this was a large canvas, the honor was particularly gratifying to the young painter.

Since 1914 he has spent most of his time in New England. His present Academy picture was painted

in Somesville, a village across the island from Bar Harbor. He has, at the age of forty-six, made a definite place for himself in American Art and there is every prospect that he will achieve still more important things in the future. Adding that the men he studied under in Paris were Rafaelli, Laurens, and Ménard, that sums up his influences adequately enough.



# ANCIENT CHINESE POISON CUPS

BY ROSE HENDERSON

RHINOCEROS HORN CUPS ELABORATELY CARVED  
WERE USED BY THE ANCIENTS AS TESTS FOR POISON

INTERESTING examples of early Chinese carving are provided in a collection of one hundred and sixty rhinoceros horn drinking-cups, representing a search of over twenty years by a collector, and recently acquired by the Field Museum of Chicago. This is one of the largest of these collections in existence and there is great variety in the shapes, sizes and decorations. Most of the specimens have beautifully carved teakwood stands, carrying out the motifs of the cups they hold, and the ornamentation is characteristically Chinese.

Rhinoceros horn was generally believed by the ancients to possess the power of revealing poison, and so it was extensively used for drinking-vessels fashioned for the royal households. If a beverage placed in it contained poison, the horn was said to change color or to "sweat" or sometimes to cause the formation of a sediment. When one dined out in the ancient kingdom, or went traveling abroad, it became quite the fashion to carry along one's own horn cup as a protection against the possible malignity of one's host. The cups were likewise a safeguard at the imperial family board. Since they were of such prime importance among Chinese officials, these cups were elaborately carved and by the most skilful artists.

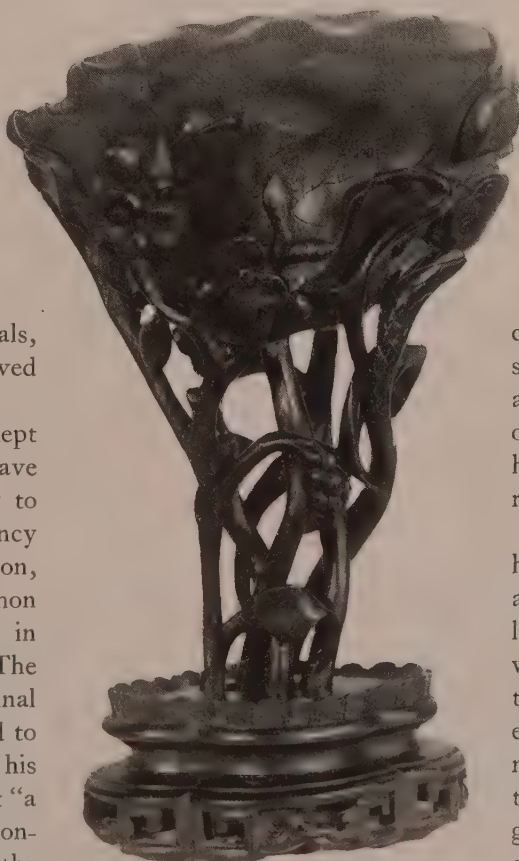
Ko Hung, the famous Taoist adept of the fourth century, is said to have been the first Chinese authority to develop the theory of this potency of rhinoceros horn in revealing poison, and later the belief became common throughout Europe, as well as in China and other parts of Asia. The horn was thought to possess medicinal qualities also, and this fact added to its value. Murkarji observes in his "Art Manufactures of India" that "a cup made of rhinoceros horn is considered a very pure article by the Hindus." As late as 1789 rhinoceros horn was used in the court ceremonial of France for testing the royal food.

In Marco Polo's travels the rhinoceros horn is mentioned among the articles which were brought to Kublai Khan as tribute. Horns of the one-horned Indian rhinoceros and of the two-horned Sumatran rhinoceros were imported by sea. The Delai Llamas of Tibet are said to have sent rhinoceros horn along with coral, pearls, amber and precious stones as tribute to Chinese officials. Bushell states that rhinoceros horns were brought to China as early as the Han dynasty, and the old writers descant on the prophylactic power of the material, as well as on its decorative value. During the T'ang dynasty the official girdle of the period was studded with carved plaques of rhinoceros horn of transparent golden yellow tints veined with black. These were the colors most highly esteemed for art work generally, red grounds coming next, while black and opaque horns

were used only to make shavings for medicine. A carved cup often evolved into a kind of cornucopia upon a wooden stand, elaborately decorated in open work with symbolic designs of Taoist character. Modern workers in horn state that the blood-red and ruby colors of some of the cups indi-

cate their greater age. Other horns, such as those of the ox, sheep, deer and antelope have been carved more or less extensively, but no others have been credited with the mysterious faculty of detecting poison.

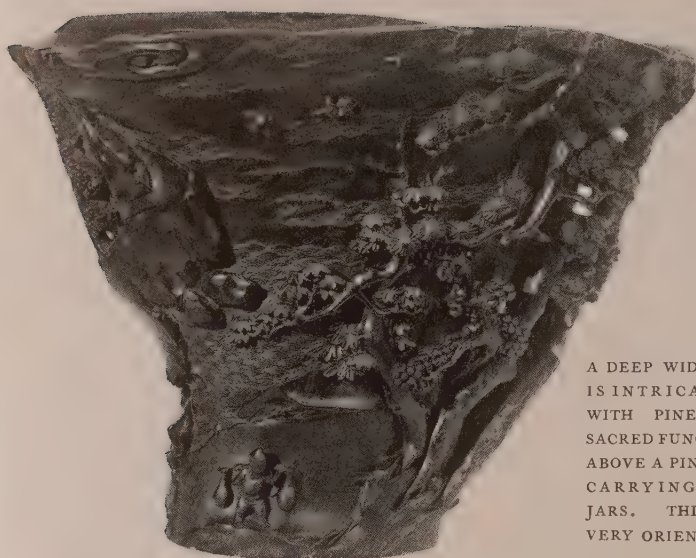
According to one authority, the horn cups have as their prototype an ancient bronze libation cup with three legs. This early specimen had a cover which when adjusted gave the cup the form of a bird. The use of rhinoceros horn in these elaborately ornamented vessels is allied to the practice common throughout the East of giving gifts of magic cups that would confer long life and good health upon the possessor. With the ancient gift cups were often included magic pills in which horn was an ingredient. The



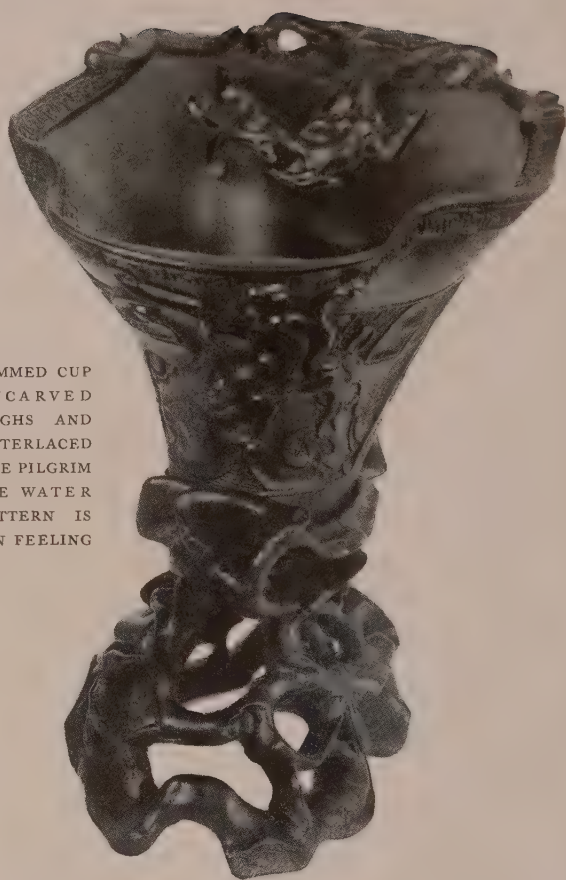
*All photographs courtesy of Grace Nicholson*

LOTUS FLOWERS AND LEAVES FORMED  
FREQUENT MOTIFS IN THE DECORATION  
OF CUPS

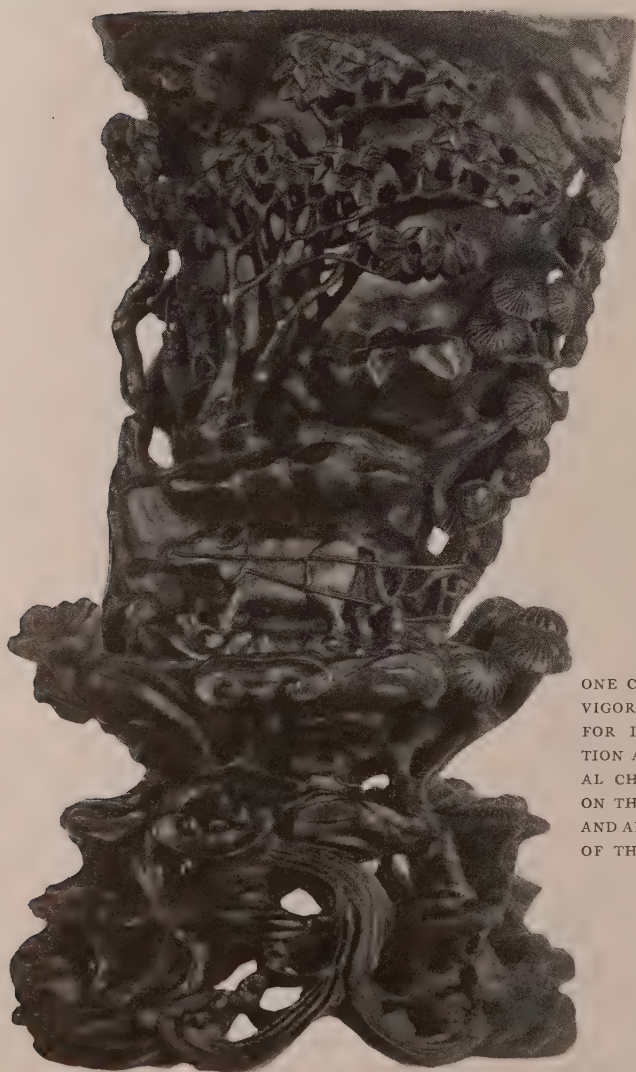




A DEEP WIDE-BRIMMED CUP IS INTRICATELY CARVED WITH PINE BOUGHS AND SACRED FUNGUS INTERLACED ABOVE A PINE-TREE PILGRIM CARRYING HUGE WATER JARS. THIS PATTERN IS VERY ORIENTAL IN FEELING



ARCHAIC DESIGNS SIMILAR TO THOSE FOUND IN OLD CHINESE BRONZES ARE USED EFFECTIVELY ON A SMALL CUP OF INTERESTING CONTOUR SET IN AN APPROPRIATE TEAKWOOD STAND



ONE CUP OF SIMPLE BUT VIGOROUS CONTOUR HAS FOR ITS ONLY DECORATION A POEM IN CLASSICAL CHARACTERS CARVED ON THE SMOOTH HANDLE AND AROUND THE CENTER OF THE TAPERING BOWL



A VILLAGE SCENE IS REPRESENTED IN AN ORNATE CARVING WITH AN OX-CART AND WATER-CARRIER PROVIDING HUMAN INTEREST. THE NATURAL SHAPE OF THE HORN HAS DETERMINED THE GENERAL CONTOUR OF THIS CUP



horn was thought to embody a life element potent in the beguiling art of prolonging human existence.

The designs are an interesting study in themselves and reflect Oriental philosophy and life. The lotus, symbol of immortality among the Chinese, is a frequent motif, and the waxy texture of the horn is admirably suited to the development of the luscious leaves and blossoms. Something of the gracious richness of the lotus itself is attained by the mellow old carvings. In several of the most pleasing designs the upper part of the cup forms the thick, curving flower petals, and stems, leaves and buds are gracefully intertwined in the openwork of the tall, slender body.

Dragons are frequently employed in grotesquely writhing patterns. One cup shows dragons in clouds with a setting of pearl, suggesting a design found in the more ornate pieces of Chinese furniture. Motifs of pine and polyphorous fungus are common. Also tigers, monkeys, horses, mythological animals and human figures. One cup represents a village scene with a water-carrier, an ox-cart and driver furnishing human incident. Other gnome like figures, possibly of village gossips, peer out from the foliage. There are archaic designs similar to those in old bronzes, and one cup of simple, vigorous contour has for its only decoration a poem in classical characters on the bowl and handle. The shape of the horn itself has apparently been allowed to determine the general form of the cup and its design in many cases. One grotesque decoration represents a monkey and a peach tree with fruit. A tiger carved in bold relief is said to symbolize the North.

A comparatively simple design represents strange mythological creatures crawling around the bowl and up the handle over the irregular brim. Two philosophers in flowing robes are posed on a pedestal of curling cloud motifs, and benign immortals move majestically on another amber bowl. Pine boughs and sacred fungus interlaced, and a pine-tree pilgrim traveling, form an appealing pattern very Oriental in feeling.

The designs are delightfully rhythmical, and the treatment of draperies, animals and human figures

presents the same attitude found in Chinese sculpture and painting. Lines are flowing and continuous. The robe or gesture of a figure is made an intrinsic part of the pattern, not given individual interest and emphasis. Animal motifs are vigorously carved, and the impression is that of a harmonious unity in the plant and animal world, with the human form a natural part of this universe, and not a distinctly aloof and superior creation. A certain ingenuous humor seems typically Chinese.

As in all Chinese design, the carved patterns of these

antique cups are logical and balanced and so they have a kinship with the universal sense of fitness and harmony in design. The intricate

convolutions of lotus stems are not allowed to destroy the dominant rhythm of structure. An outlandish mythological creature may be utterly foreign to our imagination, and yet subtly pleasing and familiar because of the satisfying coördination of parts, the clever persistence of the general outline through all the elaboration of detail.

Bushell describes a unique cup that is pierced above with intricate branches of pine, bamboo and sacred fungus, mingled with blossoming peach and other flowering trees. In the meshes of network are posed two groups, a Buddhist hermit above, accompanied by a lion, and another in the middle with an attendant monk carrying his alms bowl. "The artist

thus revels in the two mythologies of two religions to lift up a cup destined, as it were, to hold a draught of longevity of the Taoist mystic dreamer."

The one hundred and sixty cups which now occupy a prominent place in the Field Museum were gathered from all sorts of out-of-the-way corners by Grace Nicholson of Pasadena, California. A few of them had drifted to America and were picked up in antique shops in Los Angeles or San Francisco, from dealers who knew nothing of the singular history of rhinoceros horn. But by far the greater number came from Peking and other Chinese cities, some direct from imperial palaces where they had long served high officials.



MYTHOLOGICAL ANIMAL FIGURES CURL GROTESQUELY ABOUT THE BOWL AND OVER THE BRIM OF THIS GRACEFUL CUP



## HERE AND EVERYWHERE

NOTES ON CURRENT ART EVENTS THAT ILLUSTRATE  
THE ART MOVEMENTS OF OUR OWN AND OTHER DAYS

AMONG the many significant events in the first quarter of the twentieth century in the development of art appreciation in this country is the gradual growth among amateur collectors of a marked taste for acquiring early Italian paintings on one hand and of early American portraits on the other. Both of these expressions of taste have developed one thing in common. This is the making more or less familiar here the names of artists in both these national schools who were to all intents and purposes strange to American art in general before this time. The rise of appreciation of Italian primitives, however, has resulted in no such contributions to art history as is the case with the tendency to acquire examples of the

beginnings of pictorial art in our own land. In the one case, American collectors simply gained possession of the work of men who have been a part of the heritage of European painting for four centuries. In the other, discoveries were made and identifications established that had no place in any art history written before 1910.

Dunlap's work has been our only source book as to Colonial artistry. He knew of no painter working in the Colonies before 1713, other than the Swedish painter Gustavus Hesselius, followed here in 1717 by Peter Pelham who was a portrait painter and mezzotint engraver. But both of these men have been quite overshadowed by John Smibert. This Scotchman arrived in the Rhode Island Colony in 1720 in the train of the famous Bishop Berkeley and later established himself in Boston where he lived until his death in 1751. In American art histories published as recently as 1907 we

can go no farther back into individual records than this one of Hesselius and 1713. Yet within the last fifteen

years art research on the part of one New York student of early American painting has brought to light a picture painted in Boston almost precisely three-quarters of a century earlier. It is the work which we reproduce, William Read's likeness of Governor Richard Bellingham, twice Governor of Massachusetts Bay Colony, and bearing the signature: "Govr. R. Bellingham, Effigies Delin. Boston Anno Dom. 1641 Aetatis 49, W. R."

No one would pretend, and surely not Thomas B. Clarke the New York authority on and collector of these early American paintings, that this picture was anything but mediocre.

Rather wooden in pose, painted in flat tones of red and black and grey against what is practically a black background, yet the picture is not without a communicable thrill through the fact that it is the earliest known portrait painted in this country. As likenesses were the only things known to have been done here in the seventeenth century it may also stand as the first picture painted in our country of which we have any knowledge.

The identification of William Read, who was born in 1607 and died in 1679, with the initials "W.R." appearing on the picture was arrived at by Mr. Clarke by a nice process of elimination. In the Massachusetts Bay Colony at the time this canvas was painted there were four William Reads. One was a sea captain, one a farmer and one illiterate. So the remaining William Read must have been the painter of this work since



IDEAL HEAD

*Courtesy of the Macbeth Gallery*

GEORGE FULLER



IT glows with the beauty of flower-bordered paths, this chintz with its clustered roses, dahlias and verbenas. And it has the warm gay tints and mellow tones so admired in the chintz of other days.

Those "chints" of other days! They had a fascination and a charm which carried them into widespread favor.

Early in the 1600's the East India Companies began importing "chints" into Europe, and they met with unusual success. In England the Queen herself had a bed hung with "chints from Masslapatan on the coast of Coromandel," and there were instances where all the draperies and coverings of a room were of chintz and the walls done in the same design!

Royal residences at Saint Cloud, Versailles and Montreuil all had their chintz hangings. In fine, everyone had at least one chintz room, and every fashionable wardrobe a chintz frock or waistcoat.

Small wonder that they should attain such popularity, with their bright clear colors and fascinating themes!

TODAY, chintzes are welcomed with the same enthusiasm. Calendered, glazed, and semi-glazed, Schumacher chintzes reproduce the beauty of those earlier prints in all their wealth of design: fanciful oriental patterns; brilliant "*Toiles de Jouy*" of historic interest; and the floral serpentine

## A glazed chintz with the haunting charm of fragrant gardens

and urn motifs so favored in the Georgian period. There are in this collection prints to add to the color and charm of any decorative scheme.

The semi-glazed chintz shown here is only one of the many attractive Schumacher prints that may be seen by arrangement with your own upholsterer, decorator, or the decorating service of your department store. And they will also gladly attend to their purchase.

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For effects that can be achieved only with a sheer material, this same design has been made up in a voile, delicate, softly colored and charming. The voile comes in gold, jade, grey, henna, mauve and blue.



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he is mentioned in the records of the General Court of the Colony as an artist engaged "to draw up a map of the colony." An Englishman by birth, Read came to Massachusetts in 1635 and lived successively in Weymouth and Boston and at or near Norwich, Connecticut, where he died.

**T**HE Bellingham picture was one of a group of fifteen of "the earliest known portraits of Americans painted in this country by painters of the seventeenth and eighteenth centuries" shown at the Century Association in New York during November. Assembled by Mr. Clarke, they represented the latest results of his patient industry and scholarship of which too few of us have already had brief glimpses in exhibitions arranged by him in the years from 1921 to 1924.

In light of the long dependence on the hasty researches of Dunlap by American art historians it was more than a surprise to see in the Century Association exhibition no fewer than three other pictures painted in the seventeenth century. Earliest of these, after the Read painting, was the portrait of Oloff Stevensen Van Cortlandt painted by Henri Couturier previous to 1684 (the year in which this artist died); the likeness of Stephanus Van Cortlandt, the first native American mayor of New York City, 1677, done by Evert Duyckinck, 1st, in 1693; and the one of Anne Van Cortlandt, who became Mrs. Stephen De Lancey, the work of Gerret Duyckinck and done in 1699. Gerret was a son of Evert Duyckinck and was an "assistant Alderman" of Albany, a soldier, a member of the Admiralty Court and a glass painter before devoting himself to portraits. Another contribution to these earliest

portraits, before the day of Smibert, is the one of Johannes Van Vechten painted by Pieter Vanderlyn in 1719. This artist was the grandfather of the more famous John Vanderlyn who spanned the eighteenth

and nineteenth centuries, being born in 1775 and dying in 1852. John Vanderlyn is best known through his sleeping nude figure, "Ariadne of Naxos," that he painted in Paris in 1814, which is now in the Pennsylvania Academy of the Fine Arts, and was engraved by Asher B. Durand in 1831.

**W**HEREVER a close observer looks among contemporary works of art he must be more and more impressed with the fact of the swing of the art pendulum back farther and farther into the greatest movements and influences of the

past. Since the close of the World War Paris has gone in turn through a revival of an almost passionate devotion to the spell of the academic Ingres, has blown to fire the Gothic spirit and even that of the coldest period of Greek sculpture. We have seen reflections of all these influences here, although not so plainly marked or so deeply felt. The Italian Renaissance appears to have been neglected except in the case of one or two of our sculptors, a notable example of a harking back to its spirit in modelling the figure being marked in the little bronzes by Alfred David Lenz whose "Atalanta's Race," reproduced in these pages, was recently exhibited at the annual show of the Allied Artists of America. There is something of the Cellini feeling in Mr. Lenz's work as it stands complete, with its so finely proportioned and ornamented base. The figure is modelled and cast in five alloys of bronze



RICHARD BELLINGHAM

Courtesy of Thomas B. Clarke

WILLIAM READ



GREEK VASE IN THE METROPOLITAN MUSEUM



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and silver and in its spirited grace is closely akin to the work of the great Italian Renaissance artist-craftsmen whose bronzes always hold a place apart in the oldest of our arts. A little work such as this is only another indication of the fact that after the orgy of Modernism through which representative art passed, beginning about 1910, it has now returned to the sweeter, saner, more wholesome qualities on which the best of art must always rest and endure.

THE acquisition of objects of Greek ceramic art is a permanent policy of all of the world's museums. Great or rare ones are seldom come by nowadays, but important accessions are occasionally obtained as in the instance of the Athenian loutrophoros (the word literally means "bath bearer") recently purchased by the Metropolitan Museum of Art. This vase, which is of the so-called "black-figure" period of the sixth century, B. C., is twenty-nine inches high, the figures on it representing "The Lying in State." The loutrophoros had two uses. In one it was the receptacle in which Athenian maidens on the eve of their wedding day used to carry water from the spring of Calirrhoe in which to bathe. In its second use one of these vases was placed on the tomb of a maiden or youth who died unmarried, the idea being that the marriage had taken place in Hades. In the latter case the vase held no water and was hollow at the bottom, the one reproduced here being of that type.

This is adjudged from the subject represented, the prothesis or lying in state. On a couch, mounted on high supports, a dead youth is stretched out. His eyes are closed, his head resting high on pillows. Surrounding him are wailing women, their arms raised in attitude of lamentation or in tearing their hair. A seated woman wipes her eyes with her garment. On the back of the vase and also on the neck are mourning men. And below is the funeral procession, a cavalcade of horsemen in slow advance. Since this was a purely Athenian custom such loutrophoroi have been found only in that

city; and it assumed the vase we are describing came from there.

IT is the destiny of many of the world's finest pictures practically to disappear into private collections seldom to emerge for some great loan exhibition or for sale. It not infrequently happens that such works even dis-

appear from the records of the work of their painters as was the case for many years with the last of the Vermeers to come to light through the house of Knoedler. The "Ideal Head" by George Fuller, which has only been published once before and then in a unsatisfactory little woodcut illustration in a Fuller catalogue, is one of these instances and the sight of it here shows how much has been missed by the lovers of George Fuller's art by the canvas undergoing this fate. Of all the pictures in this genre our American artist ever painted there is none so filled with the gracious charm of maidenhood nor one so rich in the glow of lambent light as is to be found in this painting. In its light effect it is a veritable miracle of painting, even as it hangs in a private collection of American pictures of Francis M. Weld, in an apartment in New York where the natural illumination suffers the inevitable duskiness of most apartment interiors.

EFFORTS to preserve historic old ships persist among all great seafaring nations. Recently we told in this

department of the Japanese converting Admiral Togo's flagship into a marine museum, and now we have another example at home in the case of the American clipper ship, *Benjamin S. Packard*, of Seattle, having been bought by the New York yachtsman, Theodore Roosevelt Pell, for a similar purpose. Mr. Pell's plans have progressed so far that he already has assembled a considerable collection of maritime memorabilia, to which Madsden Neider of Seattle, one of the former owners of the vessel, has contributed many nautical relics of interest and value.



ATALANTA'S RACE

ALFRED LENZ



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## LIST OF ARTISTS REPRESENTED AND THEIR WORKS

CROME (OLD): The Willow Tree

COROT: Château Thierry

Arleux-Palleul—Le Vieux Pont  
de Briques

Landscape with Lake and Ruin  
Lake Nemi

La Charrette de Grès

Le Lac—Effet de Matin

Les Baigneuses des Iles Borro-  
mées

Le Cavalier dans la Campagne

DIAZ: Le Mare aux Chênes

Le Parc aux Bœufs

DAUBIGNY: La Saulaie

DUPRÉ: Landscape with Fisherman

HARPIGNIES: Le Teverone, Sou-  
venir d'Italie

CAZIN: La Route

CLAYS: A Calm on the Scheldt

BLOMMERS: Interior at Scheven-  
ingen

ISRAËLS: Good Comrades

MILLET: The Haystacks

The Retreat from the Storm

ROUSSEAU: Bosquet d'Arbres

SCHREYER: A Halt in Wallachia

The Bulgarian Smugglers

TROYON: La Charrette de Foin

VAN MARCKE: Returning from  
Market

JACQUE: In the Forest of Fontaine-  
bleau

MAUVE: Holland Meadows

MARIS: Under the Willows

LHERMITTE: Gleaners, près des  
Meules

ZIEM: Venice

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## A SHELF OF NEW ART BOOKS

THE ADVENTURES OF AN ILLUSTRATOR. By JOSEPH PENNELL.  
*Little, Brown & Co., Boston. Price \$12.50. De Luxe edition of 100 copies, \$75.00.*

ALTHOUGH Mr. Pennell brings his book to a close lamenting the passing of the art of the illustrator, he personally has no cause for regret in surveying the proportions and the dignity of his own contribution to the graphic arts. This fact is not, however, of a kind likely to console so ardent a champion of his craft as Mr. Pennell, for the continuity of it is more dear to him than the possibility of his being remembered as the "last of the illustrators." He longs for a repetition of the quality of the work that was done both here and in Europe between 1860 and 1890 when experimentation was not regarded as a crime against the now standardized mechanics of reproduction. He sees illustration in the newspapers reduced to vulgar "comic strips"; the photograph has a complete triumph in the rotogravure sections; books are not illustrated as they were in the days when he was making etchings and drawings for them.

Pennell began his career as a boy of twenty with illustrations for the Century and strangely enough in these first works to reach the public he discovered the subject which has been of chief fascination to him in the series which he calls the "Wonder of Work" whose culmination is the famous Panama Canal lithographs. Out of his first commission from the Century came, in the fall of 1881, a much more important assignment, to go to Louisiana with G. W. Cable and make illustrations for the history of the state that Cable was writing. This trip he calls "a delightful winter in a charming city with a charming author." The next commission sent him to Italy, to make etchings for articles on Tuscany by Howells.

In 1884 Pennell was married to Elizabeth Robins, to whom, as sharer of his adventures of forty years, the book is dedicated. The Pennells began their artistic-literary career with "A Canterbury Pilgrimage," and followed it with a trip to Rome which resulted in "Two Pilgrims' Progress." In 1885 they returned to London and took up their residence in Bloomsbury. For thirty years London was their home and during those years there gathered around them an enviable circle of friends. The report of the association with Whistler naturally forms one of the most interesting chapters in the book. It was not only of Whistler dead that Pennell wrote, but of Whistler living, whom he and "E." championed so continuously that "we forced 'the Islanders,' the Britons, to realize that the greatest artist of the modern world lived in their midst."

The comprehensive scope of Pennell's work during the next years forces one to a bare catalogue of it, but this much is evident, that he enriched his powers of expression with the years and became a master of certain dramatic simplifications, so that the Panama series of 1913 and 1914 and the war subjects from France, England and this country stand at the peak of his work.

Mr. Pennell's book is a sizable one, numbering more than 350 pages, and the pages are few which do not bear illustrations, while the full page reproductions are numerous. For the technical excellences of the type and reproductions, William Edwin Rudge and Mr. Pennell himself, who worked with him over the type-setting, printing, and make-up, are responsible.

HOW TO DISTINGUISH THE SAINTS IN ART. By ARTHUR DE BLES  
*Art Culture Publications, 707 Fifth Ave., New York. Price \$7.50.*

NOT only the material which this book assembles but the arrangement of it recommends it to the student of painting. Ignorance of the intricate symbology of the sacred paintings of the ninth to the sixteenth century is comparable to ignorance of the idiom of a newly acquired language—it makes impossible the complete appreciation of its subtleties of expression. In the days before the artist had ever heard of "art for art's sake" or had withdrawn into the clouds of personal mysteriousness with which he now enfolds himself, he was simply a devout craftsman working in the service of the Church. In presenting in visual form the lessons that the Church taught and the consequent shaping of all his imagery along predetermined lines, he produced a more profoundly beautiful art than anything that has come out of the modern authorization of his reactions as an individual.

This, however, is not the point made by the author of the book. His purpose is a less argumentative one. He is concerned solely with putting the key to the symbology of ancient religious pictures into the hands of the student. In fact it is his desire to offer many keys, and this he has done by cataloging his material in a variety of ways. There is, of course, the classification by the names of the saints—about 350 are given, the list including only those saints appearing in art, not presuming to be a complete list of all the saints; another basis for grouping is according to the emblems of the saints, like the tower which distinguishes St. Barbara,

*Continued on page 96*



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## A SHELF OF NEW ART BOOKS

*Continued from page 94*

or the skull as the symbol of repentance at the feet of Mary Magdalene the manner of martyrdom suffered by the saint is the foundation of another grouping, and the most important of all is one arranged according to costume, so that one can refer to a list of those who are garbed as abbots, as bishops, as abbots, as nuns, as wearers of royal garb, as Popes, as pilgrims, as warriors, and so on.

A definite question can be put to this book and the answer found easily. For example, it is simple to discover that it was St. Catherine of Alexandria who is shown with a wheel and St. Catherine of Siena in Dominican habit. St. Peter holds two keys in his hand, but St. Benno also has a key, though it is shown in the mouth of a fish. But as St. Peter himself sometimes has a fish there is a chance for confusion. St. Benno's key is the one which he, as Bishop of Meissen, threw into the Elbe after locking the cathedral to keep out the ex-communicated Emperor Henry IV. He was banished from Rome and on his return cast a net into the river and a fish was brought up with a key in its mouth. Then there is St. George, in mail, fighting a dragon. He is not to be confused with another armor-clad warrior with wings, engaging a dragon. This is St. Michael in his combat with the devil.

Color symbology is briefly discussed. The Virgin wears a red tunic symbolizing divine love, a blue mantle, symbolizing truth. Certain flowers and fruits and plants had meaning. The palm was always the emblem of martyrdom and the pomegranate, with its seeds exposed, offered to the Christ child to his mother, indicated the hope of immortality. The author's own drawings show the different forms of the nimbus and various types of the cross. The book is necessarily profusely illustrated. Of one subject alone, the "Madonna and Child with Saints," there are seventy-five illustrations, in evidence of the opportunity for comparison of the many versions of this theme alone.

**STUDIES IN SEVEN ARTS.** By ARTHUR SYMONS. *Revised and enlarged Edition.* E. P. Dutton & Co., New York. Price \$3.50.

ORIGINALLY published nearly twenty years ago, this enlarged and revised edition of his group of arts essays is counted on to make its appeal through the fame of Arthur Symons. Much of the text is comprised of articles probably written for London newspapers or periodicals regarding local exhibitions current in 1903 and 1905 and very trifling stuff it is. Such an article with the interest awakening title of "From Stevens to Sargent" is the veriest piece of forced hack-work containing a particularly unhappy reference to Stevens painting "with the sweep, decision, and thoughtful vitality of a great master" which conveys a curious impression about this artist of meticulous technique. The "new" essay on Rembrandt included here actually dates from 1905 and refers in a superficial manner to merely five of his paintings. The author of the pieces might very well wince at these literary ghosts forced anew into the light of print.

**JOHN S. SARGENT: HIS LIFE AND WORK.** By WILLIAM HOWARD DOWNES. Little, Brown & Co., Boston. Price \$8.00.

IN his prefatory note to this first "life" of Sargent, Mr. Downes modestly puts it forward rather as a source book for the future biographer or historian. In this respect alone it will be found enormously helpful to either part historian or a future biographer of the most popular American painter of our day for in addition to a straightforward account of Sargent's life, touched with many illuminating anecdotes, there is a practically complete list of his paintings, oil studies and sketches, watercolors and drawings with the date of each given and a descriptive note. Since Sargent, as Mr. Downes states, "was kind enough to verify much of the material in the early summer of 1924, just before he left Boston for London" all this valuable source material in the section of the volume devoted to the artist's work is of prime importance and may be looked upon as this author's most important contribution to our knowledge of Sargent's life as expressed in his painting.

Since this artist made his earliest successes as a portrait painter in Paris, London, Boston and New York his career has been followed with unusual attention by the American newspapers. Sargent was always a "good story" and therefore won a kind of perpetual publicity usually very distasteful to his genuinely modest nature. Thus there is little that is novel in Mr. Downes' text except in the case of little known anecdotes. One of the best of these is the tale of Sargent's first teacher, Carolus Duran, using the young American's hands as models to work from. At the time Carolus painted a ceiling decoration for the Luxembourg Palace and

*Continued on page 98*



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## A SHELF OF NEW ART BOOKS

*Continued from page 96*

in it introduced the heads of several favorite American pupils, Sargent among them. Once Duran sent for Sargent to come and pose "for the hands" and the American was obliged to refuse. To show his displeasure at the incident the great Carolus, as he told a mutual friend, "went and got a ladder and painted out his head," Sargent being the owner of the head referred to.

Downes pays his compliments to the matter that has been written about his subject very forcibly and very justly. "It would be hard to find," he says, "in the history of art criticism anything more amazing than the abundance of sheer rubbish that has been written and printed about Sargent. Much of it is intended to be complimentary. Much of it is antagonistic to the verge of malevolence. A great deal of it is simply hollow, evasive and stupid." And in the preceding paragraph he refers to London criticism during Sargent's first ten years in the British metropolis as presenting "a composite mental portrait of an impossible being, a human paradox, a monster of cynicism combined with a paragon of kindness, a veritable Jekyll and Hyde." And that figure in the carpet has not been wholly obliterated in the passage of time.

The bibliography is devoted wholly to American writings and is therefore not as complete as the rest of the source material here. The forty-two halftone reproductions of Sargent paintings are also lacking in comprehensiveness since none of his murals is included.

**HISTORIC COSTUME: A CHRONICLE OF FASHION IN WESTERN EUROPE 1490-1790.** By FRANCIS M. KELLY and RANDOLPH SCHWABE. *Charles Scribner's Sons, New York. Price \$7.50.*

THE authors of this latest costume book candidly admit that theirs is a field of which much has been written, but they have made it their purpose in this volume to present their material in rather a different manner from that of their many predecessors, whom they designate for the most part as "camouflaged copyists" of the first pathfinders. Their success in evolving a new method of presentation has made the present volume an invaluable addition to the library of all persons who have any concern with periodic dress.

The particular aim of these authors has been not only to give the general development of costume, but also to give careful attention to the details of cut and proportion that differentiate one decade from another. In doing this they have relied entirely on contemporary records, both pictorial and literary, and in compiling this evidence, have arranged it in such compact, systematic form that the book may be used for reference almost as easily as one would use a dictionary or an encyclopedia. In order to maintain this compact organization, contemporary texts are not quoted, but contemporary pictures are reproduced on a very extensive scale. In fact, the authors have borne in mind throughout, "the superior lucidity of graphic evidence ever written." There are sixty-three plates, several in color, and one hundred and twenty-five inset line illustrations.

The time covered by this book has been limited to the period between 1490 and 1790. Some such restriction of scope was very necessary, and this period was chosen because it is remarkable for the material it holds, not only in the evidence of paintings, prints, and sculpture, but also in medals, tapestry, and even actual relics of old costume. Only fashionable civic apparel has been considered. So careful is the attention to detail that any extension of this field would have been impossible in one volume. There is an excellently arranged index and a descriptive bibliography which should be extremely helpful. Even in addition to these virtues this treatise boasts eight pages of patterns, drawn, in practically every case, with careful size notations accompanying. Accuracy in the matter of information and system in the manner of presentation are the striking features of this book.

**LETTERS TO KATIE.** By SIR EDWARD BURNE-JONES. *With an introductory note by W. Graham Robertson. Macmillan and Co., Ltd., London. Price 10-6.*

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Feb. 6	New York	Rotterdam	Plymouth	Holland-America	Olympic
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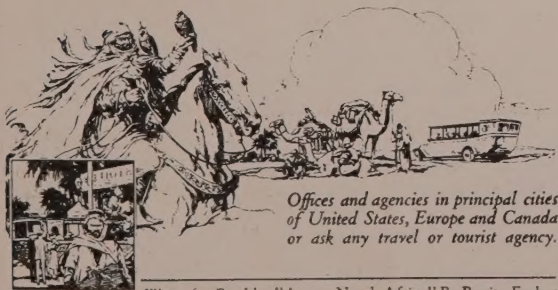
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## ART CALENDAR

*Ainslee Galleries*, 677 Fifth Avenue. Paintings by Gladys Wiles, Martha Simpkins, Mrs. J. C. Thomson and Isadora Cohen, Jan. 1-15. Landscapes and Portraits by Della Shull, Jan. 16-30.

*Anderson Galleries*, Park Avenue and 59th Street. Annual exhibition, New Society of Artists, Jan. 5-30.

*Ari Center*, 65 East 56th Street. Memorial exhibition of art collection of the late John Quinn, Jan. 5-31.

*Babcock Galleries*, 19 East 49th Street. Italian landscapes by Elinor F. Hay, Jan. 4-16; French landscapes by Gale Turnbull, Jan. 18-30.

*Brooklyn Museum*, Eastern Parkway. Architectural drawings by Ferdinand Boberg, to Jan. 11; modern Dutch prints, to Jan. 20.

*Durand-Ruel Galleries*, 12 East 57th Street. Paintings by Bertha Morisot and Guillaumin, through January.

*Ehrich Galleries*, 707 Fifth Avenue. Paintings by Frank O. Salisbury and wood panel paintings by A. Rowley, Jan. 1-23.

*Ferargil Galleries*, 37 East 57th Street. Portraits by Cunningham, Jan. 5-21; sculptures by Janet Scudder, Jan. 16-Feb. 6.

*Grand Central Galleries*, 15 Vanderbilt Ave. Centennial Exhibition, National Academy of Design, to Jan. 3; modern Italian paintings, Jan. 20-Feb. 20; paintings by Herman Dudley Murphy, Jan. 20-Feb. 3.

*Kennedy Galleries*, 693 Fifth Avenue. Old English color prints, through January.

*Keppel Galleries*, 16 East 57th Street. Whistler lithographs, through January.

*Knoedler Galleries*, 14 East 57th Street. French and English color prints of the eighteenth century; old English sporting prints, to Jan. 9.

*Kraushaar Galleries*, 680 Fifth Avenue. Paintings by Samuel Halpert, Jan. 3-22.

*Macbeth Gallery*, 15 East 57th Street. Group of American portrait painters, Jan. 5-25; American Society of Miniature Painters, Jan. 5-25; landscapes and marines by Jonas Lie and marines by John Huffington, Jan. 26-Feb. 15.

*Metropolitan Museum of Art*. Memorial exhibition of paintings and water-colors by John Singer Sargent, Jan. 4-Feb. 14.

*Milch Galleries*, 108 West 57th Street. Connecticut landscapes by Frank V. Dumond and etchings by Marjorie Ryerson, Anne Goldthwaite and Loren Barton, Jan. 11-23; smaller paintings by Max Bohm and landscapes by Julie Morrow, Jan. 25-Feb. 3.

*Montross Galleries*, 26 East 56th Street. Pictures by Bertram Hartman, Jan. 2-16; paintings by Bradley Walker Tomlin, Jan. 18-31.

*New Gallery*, 600 Madison Avenue. Paintings by modern Russian artists and caricatures by the South American painter, Tono Salazar, Jan. 16-30.

*Reinhardt Galleries*, Fifth Avenue. Paintings by Marc Chagall and sculptures by Archipenko, Jan. 19-30.

*Wildenstein Galleries*, 647 Fifth Avenue. Walter Dean Goldbeck Memorial exhibition of portraits, Jan. 4-23; Loo collection of Chinese antiques, Jan. 4-23.

*Howard Young Galleries*, 634 Fifth Avenue. Pastel portraits by Ozias Humphrey, John Russell and Daniel Gardner, through January.

### BOSTON

Sculptures by Ivan Mestrovic. Museum of Fine Arts. To Jan. 7.  
Portraits by Sir John Lavery. Vose Gallery, To Jan. 15.

### CHICAGO

Paintings by Randall Davey, DeWitt and Douglass Parshall, William S. Horton, Roy Brown, G. A. Fasted and Romaine Brooks; sculptures by Alfonso Iannelli and Gaston Lachaise. Art Institute. To Jan. 26.

### CINCINNATI

Fifth Water Color Exhibition. Cincinnati Museum. To Jan. 17.

### HOUSTON

American paintings and sculptures exhibition arranged by Grand Central Art Galleries. Museum of Fine Arts. Jan. 9-23.

### KANSAS CITY

Mid-western artists' exhibition. Art Institute. Jan. 1-Feb. 1.

### PHILADELPHIA

Annual exhibition of the Pennsylvania Academy of the Fine Arts. Jan. 31-March 21.

### PITTSBURGH

Willard L. Metcalf memorial exhibition. Carnegie Institute. Jan. 8-31.  
Sculptures by Antoine Bourdelle. To Jan. 22.

### ST. LOUIS

Annual exhibition. St. Louis Artists' Guild. To Jan. 10.